THE

ART of RHETORIC

MADE EASY:

OR, THE

ELEMENTS of ORATORY.

BOOK II.

Being the SUBSTANCE of

DIONYSIUS LONGINUS's

Celebrated TREATISE of

THE SUBLIME,

Wrote in *Greek* about the Year of CHRIST 278.

WITH

Proper EXAMPLES, *Ancient* and *Modern.*

In ſeveral LETTERS to a FRIEND.

Longinus *Rhetor* κριτικώτατος *nunquam dimittit ſedulum & attentum Lectorem ſine bonæ Frugis Proventu.* VOSSIUS.

In all your Lines let Energy be found;
And learn to riſe in Senſe, and ſink in Sound. GARTH.

——— ——— What *is dark,*
Illumine; what is low, raiſe and ſupport. MILTON.

Thee, *bold* LONGINUS! *all the Nine inſpire,*
And bleſs their Critic with a Poet's Fire:
An ardent Judge, who, zealous in his Truſt,
With Warmth gives Sentence, yet is always juſt:
Whoſe own Example ſtrengthens all his Laws,
And is himſelf that great SUBLIME *he draws.* A. POPE.

LONDON: Re-printed in the Year M.DCC.LV.

BRITISH MUSEUM

TO

Sir ROBERT CATER, *Kt.*

ALDERMAN *and* SHERIFF

of *LONDON.*

SIR,

I HUMBLY preſume to Dedicate to you the following *Compendium* of a Treatiſe, which has always been unanimouſly allow'd to conſiſt of the *nobleſt Collection of Thoughts*, the human Mind ever produc'd.

DEDICATION.

FOR as the many particular *Favours*, you have for ſeveral Years from Time to Time conferr'd upon me, lay juſt Claim to MY moſt grateful Acknowledgments; No leſs doth that *Generoſity* and *Magnificence of Spirit*, wherewith you have lately ſo conſpicuouſly adorn'd your *High Office*, juſtly invite our Sublime *LONGINUS* to intreat your Patronage and Protection.

I am,

With the greateſt Reſpect,

SIR,

Your moſt Obedient

June 8th, 1738.

Obliged Humble Servant,

JOHN HOLMES.

THE

ART of RHETORIC

MADE EASY, *&c.*

BOOK II.

LETTER I.

To — — — —

SIR, *Holt, Dec.* 19.

IT is now more than two Months ſince I had Thoughts of returning you your *LONGINUS*; but the Attendance of my laborious Province having hitherto prevented my taking down ſuch *Memorabilia* as occurr'd upon my Peruſal, I muſt beg the Favour of a little longer Forbearance. In the mean Time, having met with Mr. *PEARCE*'s laſt [a] Edition, I ſhall have

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OBS. I. [a] *THE various Editions of* LONGINUS περὶ Ὕψους. The firſt that brought it to light from MSS. was *Francis Robortellus of Udine* in *Italy*, printing it at *Baſil* in 1554. And in the very next Year *Paulus*, Son of *Aldus Manutius*, knowing Nothing of the former Edition, publiſhed it at *Venice* from the MS. of *Beſſarion*. According to which Edition of *Manutius*, *Francis Portus* of *Crete* form'd

have the Pleaſure of comparing it with your's publiſhed by *GABRIEL DE PETRA*, and from both will, from Time to Time, as my Leiſure permits, preſent you with my *Extracts*, which I'm perſuaded, not from myſelf, but on the Account of the favourite *Critics* of the learned World, can't fail of affording you a very pleaſing Amuſement. And whereas you have frequently been pleaſed to expreſs your Opinion of Abridgments, *Compendium, Memoriæ Gratiâ, quo brevius eo venuſtius*, I ſhall do my utmoſt to give you *LONGINUS*'s Meaning in the moſt conciſe and plain Manner.

In Purſuance whereof, I call this my *firſt Letter*, and enter immediately, upon —

An ABS-

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his, printed by *Criſpinus* in 1570. Which laſt was followed by moſt other Editors. But the firſt that tranſlated it into *Latin*, was *Gabriel de Petra*, Greek Profeſſor of *Lauſanne*, printing it with the *Greek*, at *Geneva*, 1612: which Edition was republiſh'd with many very learned Annotations by *Gerard Langbænius*, at *Oxford*, in 1638; and by *Tanaquil Faber*, with a few pleaſant uſeful Notes, at *Saumur* in *France*, 1663. It will be better, ſays Mr. *Pearce*, to ſay Nothing of the *Bulloign* Edition, 1642, than to ſpeak ill of it. A long Time after, *viz.* in 1694, *Jacobus Tollius* at *Utrecht* publiſh'd it with a new *Latin* Verſion, the *Greek* Text being amended from MSS. and Conjectures, with all the foregoing Notes collected and augmented with his own. After which, in 1710, and again in 1718, the judicious Mr. *J. Hudſon* publiſhed his at *Oxford*, reducing *Tollius*'s Verſion into ſhorter Periods, and omitting his and all other Notes, except what were purely critical. By the Aſſiſtance of all which Editions, together with all the MSS. and other Helps that could be procur'd, the Reverend and Learned Mr. *Z. PEARCE*, (*now the preſent Lord Biſhop of Bangor*, 1755,) has preſented us with the moſt accurate and beautiful Edition of *Longinus*, as well in reſpect to the *Greek* Text as the *Latin* Verſion and Notes, the World will perhaps ever ſee. The 2d Edition was printed at *London* by *J. Tonſon*, in 1732.

An ABSTRACT of

LONGINUS's LIFE.

DIONYSIUS LONGINUS, *a* Grecian, *flouriſh'd in the Days of* AURELIAN *the* Roman *Emperor, about the Year of* Chriſt 278; *but who his Father was, and the particular Place of his Birth, is uncertain. His Mother's Name was* PHRONTONIS, *Siſter of* CORNELIUS PHRONTO, Plutarch's *Grandſon, a famous Rhetorician at* Athens, *who, when he died, made* LONGINUS *his Heir. Certain it is, in his Youth he travel'd with his Parents into divers Countries to improve himſelf in Literature, and convers'd with the greateſt Men of that Age; among whom were* AMMONIUS *and* ORIGEN, *as himſelf teſtifies in a* Fragment *of his that happens to be preſerv'd. After which, at* Athens, *he taught* Oratory *and* Philoſophy, *and had among others the great* PORPHYRY *for his Scholar; Where in a ſhort Time he arrived to ſuch Honour and Reputation for his Ability in* Criticiſm, *that he was publickly employ'd to determine which Writings of the* Ancients *were Genuine and which not: And ſuch was the Deference paid to his Judgment, that then, and then only, was the Opinion of others concerning Authors*

Authors Standard, *when confirm'd* [b] *by* LONGINUS's. *His Fame thus daily increaſing, he was at length ſent for by* ZENOBIA, *the famous Queen of the* Palmyrenians *in* Syria, *to be the Director of the Studies of her Sons: But ſhe ſoon perceiving his Skill, not only in Books, but in the Arts of Peace and War, made him her chief Secretary of State. Which Poſt prov'd his Ruin: For* ZENOBIA, *who after the Death of her Huſband* ODENATHUS, *had ſtiled herſelf* Queen of the Eaſt, *and had by* LONGINUS's *Counſel fought with the utmoſt Bravery againſt the* Romans *for her own and her People's Liberty, being at length beſieged in her City* Palmyra, *and anſwering the* Emperor AURELIAN's *Letter for Surrender too ſharply; that Prince, when he had conquer'd her, was ſo mean as to revenge himſelf, by putting to*

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OBS. II. [b] THE Authors *LONGINUS* praiſes, cenſures, or mentions in his Treatiſe on the *Sublime* are 47. viz. *Æſchylus, Ammonius, Amphicrates, Anacreon, Apollonius, Aratus, Archilochus, Ariſteas, Ariſtophanes, Ariſtotle, Bacchylides, Cecilius, Colliſthenes, Cicero, Clitarchus, Demoſthenes, Eratoſthenes, Eupolis, Euripides, Gorgias Leontinus, Hecataeus, Hegeſias, Herodotus, Heſiod, Homer, Hyperides, Ion Chius, Iſocrates, Lycias, Matris, Moſes, Philiſtus, Phrynichus, Pindar, Plato, Sappho, Simonides, Sophocles, Steſichorus, Theocritus, Theodorus, Theophraſtus, Theopompus, Thucydides, Timæus, Xenophon, Zoilus* — Beſides whom, in a MS. Fragment preſerv'd in the *Vatican* Library, He mentions our St. *PAUL* among his principal Orators, thus, Κορωνὶς δ' ἔσω λόγε παντὸς, &c. *Let theſe crown the whole of our Diſcourſe concerning the Sublime of the Greeks,* Demoſthenes, Lycias, Æſchines, Ariſtides, Iſæus, Timarchus, Iſocrates, Demoſthenes, Crithinus, *and* Xenophon, Πρὸς τέλοις ΠΑΥ˜ΛΟΣ ὁ Ταρσεὺς, ὃν τινα κὴ πρῶτόν φημι προϊσάμενον δόγματος ἀναπόδειξιν, *Add to theſe* PAUL *of* Tarſus, *whom I mention as the chief Supporter of an Opinion not yet fully demonſtrated.*

death

death many of her Friends, and among the reſt LONGINUS, *as believing him to have dictated the aforeſaid* Anſwer: *Who by his Eloquence, in this Calamity, comforted his* Aſſociates, *and behaved himſelf with all imaginable Fortitude, dying as* ſublimely, *as he had wrote.*

FLAVIUS VOPISCUS *tells us the Purport of* Zenobia's *Letter was as follows---*

ZENOBIA Orientis Regina *AURELIANO* Imperatori *Romano.*

NEMO adhuc, præter Te, quod poſcis, Literis petiit: Virtute faciendum eſt, quicquid in Rebus bellicis eſt gerendum. Deditionem meam petis, quaſi neſcias *Cleopatram* Reginam perire maluiſſe, quàm in quâlibet vivere Dignitate. Nobis *Perſarum* Auxilia non deſunt, quæ jam ſperamus; pro nobis ſunt *Saraceni*, pro nobis *Armenii*. Latrones *Syri* Exercitum tuum, *AURELIANE*, vicerunt; quid igitur ſi illa venerit Manus, quæ undique ſperatur? Pones profectò Supercilium, quo nunc mihi Deditionem, quaſi omnifariàm Victor, imperas.

The Subſtance of LONGINUS's *laſt Words to his* Aſſociates *was ſaid to be*——

SI Terra non aliud quàm magnus quidam Carcer exiſtimari debeat, eum feliciſſimum eſſe prædico, qui primus in Libertatem vindicetur.

Thus fell the Sublime LONGINUS, *the greateſt of all Critics, and ſuch a One as even his Contemporaries did not ſcruple to name---* Βιβλιοθήκην τινὰ ἔμψυχον καὶ περιπατῦν Μουσεῖον, A living Library or moving Receptacle of all Arts and Sciences.

He publiſh'd [c] *many Books both in* Philoſophy *and* Criticiſm; *all which, thro' the Injury of Time, have periſh'd, except a* few Fragments *and this ſmall* Treatiſe of the SUBLIME, *or as One truly calls it,* Libellus reverà aureolus de Grandiloquentiâ, *which we have now before us, and which has always been ſo juſtly eſteem'd, by all good Judges, the greateſt* Maſter-piece in Criticiſm *that ever was wrote.*

I intend, SIR, to ſend you the reſt at proper Opportunities, if, upon a repeated Peruſal, I like 'em myſelf, and find 'em not troubleſome to you. Till when I beg leave to ſubſcribe myſelf, SIR,

Your moſt obedient humble Servant,

J. H.

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OBS. III. [c] THE Books *LONGINUS* is ſaid to have wrote are 25. viz. 1. *On the Objections againſt* Pheidias. 2. Homerical *Doubts.* 3. *Whether* Homer *was a Philoſopher.* 4. *Problems of* Homer, *with their Solutions, in two Books.* 5. *What Things are recorded by the Grammarians as Hiſtorical, beſides what we meet with in Hiſtory.* 6. *Of Words of various Significations in* Homer, *four Books.* 7. *Two Commentaries of the* Attic *Dialect in alphabetical Order.* 8. *The Diction of* Antimachus *and* Cleon. All theſe are mention'd by *Suidas.* 9. *Liber de Principiis.* 10. *Againſt* Plotinus, *and* Gentilianus Amelius, *Liber de Fine.* 11. *An Epiſtle againſt* Amelius. 12. *Concerning Juſtice according to* Plato. 13. *On the Rhetoric of* Hermogenes. 14. *Concerning Ideas.* 15. *Prælections to* Hephæſtion's *Manual.* 16. *A Confutation of the* Stoics *Doctrine of the Soul.* Theſe are conjectur'd from the Fragments. 17. *On the Sublime.* 18. *On the Compoſition of Words.* 19. *On the Paſſions.* 20. *A Tract concerning* Xenophon. The three laſt he mentions in his Treatiſe of the *Sublime.* 21. *Of Military Affairs.* 22. *On the Poets.* 23. *Critical Works.* 24. Ὀδαίναθος ὁ Λόγος. 25. *Philologers.* Theſe are mention'd by different Authors.

LETTER II.

SIR, *Holt, Jan.* 4.

IN hopes my laſt did not interfere too much with your ſeverer Studies, I proceed to my ſecond Epiſtle, which begins the *Treatiſe* itſelf--

MEMORABILIA EX *LONGINI* περὶ Ὕψους LIBELLO EXCERPTA.

LONGINUS in his Firſt SECTION, after having ſhewn [d] *CECILIUS*'s *Treatiſe on the Sublime* to be imperfect both in Stile and Subject, deſcribes SUBLIMITY thus—

Ἀκρότης καὶ Ἐξοχή τις Λόγων ἐστὶ τὰ Ὕψη.
Sublimity is the very Height and Excellency of good Writings.

And declares to his Friend *POSTHUMUS TERENTIANUS*, that this is the only Virtue whereby the greateſt *Writers* in all Ages have attained to their Height of Reputation and Immortality.

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OBS. IV. [d] THIS *CECILIUS*, thought to be the firſt that ever wrote of the *Sublime*, was a *Sicilian* Orator, in the Time of *Auguſtus Cæſar*, and an Acquaintance of *Dionyſius Halicarnaſſæus*.

As for RHETORIC, or the meer *Art of Perſuaſion*, ſays he, it can have no more Influence over us than we pleaſe to let it; but it is not ſo with the SUBLIME, whoſe Force is irreſiſtible, ever conquering and filling the Mind with Extaſy and Admiration. *He adds further*—The Excellency of INVENTION or DISPOSITION is ſcarcely diſcernible in one or two Paſſages of any Production, nor ſometimes in the whole Contexture; but as for the • SUBLIME, no ſooner doth it properly appear in an Author, but it captivates our Underſtandings, forces our Approbation, and like Lightening has, as it were already, driven all Objections before it, and at one Stroke diſcover'd the Orator's whole Power and Strength.

In SECTION II. our Author proceeding to inquire, *Whether this* SUBLIMITY *be an*

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OBS. V. • MR. *Pearce* obſerves, that *Longinus* in this Treatiſe uſes, as Synonymous Terms, for *The Sublime* or *Sublimity*, τὸ ὕψος, τὰ ὕψη, τὰ ὑπερφυᾶ, τὰ μεγάλα, τὸ ὑπερτέλαμένον, τὰ μεγέθη, τὸ μεγαλοφυὲς, τὸ θαυμάσιον, ὁ ὄγκος, τὸ βάθος, τὰ διημένα, &c. What's beyond *Sublime*, he calls μετεωρὰ, παρά τράγῳδα, &c. —— The ſame Gentleman likewiſe further remarks, that our Critic's Diction is as ſublime as his Precepts, and gives us an Inſtance here: An ordinary Writer, ſays he, would languidly have ſaid διαφερεῖ & ἐνδείκνυται, *it drives away* and *diſcovers*, but *Longinus* uſes the Time paſt διεφόρησεν & ἐνεδείξαλο, *it hath driven away* and *diſcover'd*, intimating with what Celerity and Force *Sublimity* like *Lightning* (which while preſent we can't ſay we ſee, but when paſt ſoon perceive it by its Effects) ſtrikes the Mind of the Auditor. Beſides, the Structure and rapid Sound of the very Words ſeem to give us a lively Picture both of *Lightning* and *Sublimity*. Try to pronounce them—— ὕψος δὲ ὅτε καιρίως ἐξενεχθὲν τά τε πράγματα δίκην σκηπτῦ πάντα διεφόρησεν, καὶ τὴν τοῦ ῥήτορος ἐνθὺς ἀθρόαν ἐνεδείξαλο δύναμιν.

Effect

Effect of Art or Nature, He contradicts ſuch as aſſert——

Μία Τέχνη πρὸς αὐτὰ, τὸ πεφυκέναι,

The only Art to attain it is to be born to it.—Or—

That the Force of Genius or meer Strength of Natural Parts produces it; and that Learning is ſo far from contributing any thing thereto, that by its Precepts and Rules it rather cramps and hinders it.

He owns, that in all Productions *Nature* ought to act freely and unconfin'd; however, not ſo headlong or irrational, as to be ſubject to no Laws of *Method*. He confeſſes indeed the Force of *Genius* to be the Foundation and primogenial Principle of all that can be call'd SUBLIME; but then, that the Knowing in what Manner, Time and Place, for what End, and under what Reſtrictions it ought to be us'd, is ſolely owing to *Art* and Method. That Natural Abilities frequently want Ballaſt as well as Sail, a Bridle as well as a Spur. And that what *DEMOSTHENES* ſaid of *Common Life* holds good in Stile, viz. *That a Competency was the greateſt Bleſſing; but that the next, and what was ſcarcely inferior to it, was the Prudent Skill to manage it, which if wanting, the other would be but of little Service or Significancy.* In Stile, hints *LONGINUS*, call *Genius* that Competency, and *Art* that Prudence.

In

In SECTION III. [f] the Beginning of which is loſt, he goes on to ſhew, that this SUBLIMITY conſiſts not in

I. AN EMPTY SWELLING OF WORDS, ſuch as *ÆSCHYLUS* puts into *Boreas*'s Mouth, at firing an Houſe, *viz.*

Whirlpools of Flames tow'rds Heav'n I vomit ſoon,
Nor had I whiſtled yet my Fav'rite Tune.

Magnificently terrible at firſt Sight; but do but bring *Whirlpools of Flames*, *Vomiting towards Heaven*, and the *Whiſtler Boreas*, to the Teſt of Senſe and Truth, And what vile ſwoln frivolous contemptible Bombaſt will theſe Images appear!——Now, ſays he, if *Tragedy*, which is in it's Nature grand and lofty, will not admit of this, who can forbear laughing to hear the Hiſtorian [g] *GORGIAS LEONTINUS*

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OBS. VI. [f] TWO whole Leaves, or more than 100 ſuch Lines as the Text above, are thought to be here wanting, perhaps torn out of the Original MS. So that the Connexion is forc'd to be ſupplied by Conjecture. Mr. *Pearce* further adds——*Critici neſcio quâ Authoritate freti, hos Verſus* Æſchylo *adjudicant*: Boreas *verò Ventus hic loqui videtur*. *Gerard Langbænius* preſumes to tax *Virgil* with the like Swelling in his Deſcription of Burning *Ætna*, where after he ſays--

Attollitq; Globos Flammarum——
He hypertragically adds——
——*Et Sidera lambit.* Æn. 3. ver. 574.

OBS. VII. [g] *GORGIAS LEONTINUS* was a famous *Sicilian* Rhetorician, who could extemporarily at any time talk pertinently on any Subject. At *Athens* in the open Theatre he uſed to call out προβάλλετε, *propoſe your Topic*. Whence all *Greece* had him in ſo great Eſteem, as to erect for him

TINUS ſtiling *Xerxes* that cowardly *Perſian* King, *Jupiter*; and *Vultures, living Sepulchres?*——Such Swellers too were [h] *CALLISTHENES, CLITARCHUS, AMPHICRATES, HEGESIAS*, and *MATRIS*, who, while they conceited themſelves even inſpired, were ſo far from being *Sublime*, that they abounded in childiſh Witticiſms. This faulty

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him a Statue of ſolid Gold in the Temple of *Apollo* at *Delphos*. There are ſome too who defend him here againſt *Longinus*, eſpecially his Τύπες ἔμψυχοι τάφοι, *Vultures are living Sepulchres*. Mr. *Pearce* ſeems to think *Ovid*'s

Flet modo, ſeq; vocat Buſtum miſerabile Nati;

and *Cicero*'s calling *Piſo*, *Buſtum Legum omnium & Religionum*; and *Gregory Nazianzen*'s naming ravenous Beaſts τάφοι τρέχοντες, *running Graves*; and *Eunapius* ſtiling *Longinus* ἔμψυχος βιβλιοθήκη, *a living Library*, to be full as bold.

OBS. VIII. [h] *CALLISTHENES* was *Ariſtotle*'s Succeſſor in inſtructing *Alexander* the Great, and wrote an Hiſtory of *Greece*. *CLITARCHUS* wrote *Alexander* the Great's Actions, having accompanied him in all his Wars: whom *Demetrius Phalereus*, as well as *Longinus*, taxes with Swelling, when he thus ſpeaks of a Waſp, Κατανέμεται μὲν τὴν ὀρεινὴν, εἰσιπτάται δὲ εἰς τὰς κοίλας δρῦς, *He pervades the Mountains, and flies for Shelter into hollow Trees*; a Deſcription more applicable to a wild Bull, or *Erymanthian* Boar, than a Fly. *AMPHICRATES* was an *Athenian* Orator, who, when baniſh'd to *Seleucia*, being aſk'd to open School, ſwellingly anſwer'd, that *ſuch a Diſh was not capable to hold a Dolphin*: Plut. in Vit. Lucul. *HEGESIAS* was a *Magneſian* Hiſtorian, who ſaid, *No wonder that the Temple of* Diana *at* Epheſus *was burnt at a time, when that Goddeſs as a Midwife was oblig'd to attend the Birth of* Alexander *the Great*: An *Epiphonema*, reflects *Plutarch*, κατασβέσαι τὴν πυρκαϊὰν ἐκείνην ὑπὸ ψυχρείας δυνάμενον, *frigid enough to have extinguiſh'd the very Fire*: A Reflection, Friend *Plutarch*, adds Mr. *Pearce*, as glaringly Frigid as *Hegeſias*'s. *MATRIS*, ſays *Athenæus*, wrote an Encomium upon *Hercules*, a Proſe Panegyric not a Poem.——*THEODORUS* was a Rhetorician at *Rhodes*, to whom *Tiberius Cæſar* retired to be taught Eloquence, and who among others wrote a Book of the *Force of Oratory*.

Tumour

Tumour in Stile is like an huge unpleaſant Rock in a Champion Country, that's difficult to be tranſcended; and ſuch abound moſt in it, who, to avoid being dry and flat, imitate him who ſaid——

Μεγὰλως ἀπρολισθαίνειν, ἁμάρτημ' εὐγενές—
The Man, who errs ſublimely, nobly errs.

But as none are dryer than the Dropſical, ſo this, as well as every empty Swelling in Nature, is faulty; inaſmuch as it points out the direct Contrary to what it means. In ſhort, Nothing can be truly *Sublime*, which is not great in itſelf, and ſupported by that which is great too: Contrary to which is——

II. THE FRIGID PUERILE STILE—

which depreſſes grand Things with *low Compariſons*, and harſh ſenſleſs far-fetch'd *Figures*. And what's as contrary to the *Sublime* as either of the other, is—

III. The FLASHING BOMBASTIC STILE.

THEODORUS calls it Παρένθυρσον, *a mad Bluſtering*, when an Author without Reaſon or Occaſion grows warm, and by affecting to raiſe the *Paſſions*, madly treats Trifles and Things of no Moment, like a School-Boy, as loftily as tho' they were *Tragedy*. But we ſhall treat of *managing the Paſſions* elſewhere.

In SECTION IV. he treats of the *Frigid Puerile Stile*, [i] and taxes *TIMÆUS*, a Cenſurer of others Faults, tho' blind to his own, as being full of it, tho' otherwiſe a learned polite ſublime Writer. He gives an Inſtance in his Encomium of *Alexander* the Great, *Who* (ſays he) *conquer'd all* Aſia *in fewer Years than* Iſocrates *was compoſing his Panegyric for making War on the* Perſians. An excellent Compariſon truly of ſo great a King with a Sophiſter! But if that's good Argument, *Timæus!* the *Lacedemonians* themſelves are not comparable to *Iſocrates* in Valour and Virtue, They were full thirty Years beſieging *Meſſene*, when t'other

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OBS. IX. [i] THIS *TIMÆUS*, call'd likewiſe *Epitimæus*, ἀπὸ τῦ ἐπιτιμᾶν, *from cenſuring other Writers*, was a *Sicilian* Hiſtorian, whom *Cicero* ſtiles, *Eruditiſſimum, & Rerum Copiâ & Sententiarum Varietate abundantiſſimum*; Cic. Orat. 2. 14.-*RAPIN* diſtinguiſhes between the *Frigid* and *Puerile* Stile thus— "There are two Extremes to "be avoided with the utmoſt "Care, the *Frigid* Stile, and "the *Boyiſh*. The former ren- "ders a Diſcourſe dry and in- "ſipid, by a Languor and "Flatneſs of Expreſſion: The "latter renders it ungrateful "and ſhocking by a ſwelling "Loftineſs, and affected Am- "plification. Thoſe who uſe "the *frigid* Stile, employ pom- "pous Expreſſions when the "Subject requires plain ones: "And they who affect the *boy-* "*iſh* Stile, make uſe of low "Expreſſions when the Matter "requires the loftieſt. But our "Language is become ſo mo- "deſt, ſo reſerv'd, and ſo ſcru- "pulous, that the *Frigid* Stile "includes all ſuch Expreſſions "as are too ſtrong, or too "ſparkling; too bold and "hardy Metaphors, and fre- "quent Turns of Wit. And "the *Boyiſh* Stile comprehends "Strokes of Humour, and "quaint Conceits upon ſerious "Subjects; too looſe and heavy "Repetitions in thoſe Parts of "a Diſcourſe that ought to be "cloſe and conciſe; too violent "Exaggerations, and too la- "borious Figures."— *M.* Rapin. Vol. II. *Reflexions ſur L'Eloquence.*

took only ten to write their Panegyric. Hear likewiſe how he inſults the *Athenians* after their Defeat in *Sicily* --- Mercury *or* Hermes, *ſays he, to revenge the Abuſes of his Statues at* Athens, *puniſhed their Impiety with the total Deſtruction of their Army; and what made it appear to be* Mercury *was, that it was brought about purely by the Means of one* Hermocrates, *Son of* Hermon, *who in a long Series could trace his Family even to* Hermes *or* Mercury. --- 'Tis a Wonder too, ſays *LONGINUS*, he had not foiſted in one *Dion* and *Heraclides* to have unking'd *Dionyſius* the *Sicilian* Tyrant, for his Impiety towards *Dios* and *Heracles*, that is, *Jupiter* and *Hercules*. But why do I tax *Timæus*, when ſublime *XENOPHON* and divine *PLATO*, both Scholars of *SOCRATES*, ſometimes trifle too, and forget themſelves? The firſt, as well as *Timæus*, (becauſe κόρη ſignifies the *Pupil* of the Eye as well as *Virgin*) calling the *Pupils* of the Eyes *Virgins*, when no Part of the human Body is the Seat of more Impudence.

Οἰνοβαρὲς Κυνὸς ὄμμαθ' ἔχων. Il. α. ver. 225.

For hence it is that *Homer*'s Hero cries ---
"*Vile Sot, How impudent ſtare your Dog's Eyes!*

PLATO too calls his *Tabulæ Legum* Monuments of Cypreſs, *which* is but a low Term to expreſs Eternity by. And how harſh and far-fetch'd ſounds this of his --- *As to the Walls, let 'em lie on the Ground and ſleep quietly, we'll not awake them?* --- Nor much better is this of

HERODOTUS --- Beautiful Women are the Torments of our Eyes: Unleſs, to excuſe it, it be alledg'd that thoſe he makes ſpeak it are *Barbarians*, and in their Cups.

In SECTION V. he aſſerts theſe Faults to proceed from too immoderate a Deſire to invent new Ways of Expreſſion. And that as the *Sublimity* of Stile ariſes from a right Uſe of the Ornaments of Elocution, ſo theſe from an unſkilful and too bold an Abuſe of *Hyperboles* and other Rhetorical Decorations.

In SECTION VI. he ſays, That to avoid theſe Faults, we muſt firſt get a true Notion of SUBLIMITY, which is no ſuch eaſy Matter. Ἡ γὰρ τῶν λόγων Κρίσις πολλῆς ἐστι πείρας τελευταιον ἐπιγέννημα, *For CRITICISM, or an Ability to judge of Writings, is the laſt Child of long Experience.* It may be therefore neceſſary, hints he, to look for a ſhorter Way, *viz.* by Precepts. And this he propoſes to do in the ſeventh *Section*; with which I ſhall begin my next, and am, SIR,

Your's &c.

LETTER III.

SIR, *Holt, Feb.* 14.

OUR Author, in SECTION VII. laying down the Characteriſtic of SUBLIMITY, *ſays*, That as Nothing in Life is truly great, the Contempt of which is eſteem'd a great Thing, ſuch as of Wealth, Dignity, Honour,

Power, and other Externals; for to a Wiſe Man Nothing can appear excellent, the Deſpiſing of which implies a greater Degree of Excellency: Juſt ſo ought we to conſider of whatever ſeems Lofty[k] and SUBLIME in *Oratory* or *Poetry*, *viz.* Whether it is really ſo, or only appears ſo from a noiſy and turgid Flow of Words; which to deſpiſe is much more excellent than to admire. Beſides, *ſays he*, Our Mind is naturally excited to the Attention of any thing truly *Sublime*, and is pleaſed as much to hear it, as to have invented it. If therefore at any time you ſhould meet with an Expreſſion in Appearance Grand and Lofty, which

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OBS. X. [k] THE A. B. of *CAMBRAY* in his Dialogues of Eloquence gives much the ſame Characteriſtic of *True Oratory*, as *LONGINUS* does of *Sublimity*. His Words are — "*PLATO* ſays "an Oration is ſo far eloquent "as it affects the Hearer's "Mind. By this Rule you "may judge certainly of any "Diſcourſe you hear. If an "Harangue leave you cold "and languid, and only amuſes "your Mind, inſtead of enlightening it; if it does not "move your Heart and Paſſions, however florid and "pompous it may be, it is not "truly Eloquent. *TULLY* "approves of *Plato*'s Sentiments on this Point; and tells "us (*Lib.* 1. §. 5. and *Lib.* 11. "§. 82.) that the whole Drift "and Force of a Diſcourſe "ſhould tend to move thoſe "ſecret Springs of Action that "Nature has placed in the "Hearts of Men. Would you "then conſult your own Mind "to know whether thoſe you "hear be truly Eloquent? "If they make a lively Impreſſion upon you, and gain "your Attention and Aſſent to "what they ſay; if they move "and animate your Paſſions, "ſo as to raiſe you above yourſelf, you may be aſſured they "are *True Orators*. But if "inſtead of affecting you thus, "they only pleaſe or divert "you, and make you admire the Brightneſs of their "Thoughts, or the Beauty "and Propriety of their Language, you may freely pronounce them to be meer *Declaimers*." —— Stevenſon's Cambray's *Dial. p.* 64.

doth

doth not immediately affect your Mind, but the more you think of it the meaner it ſeems; be aſſured that Sentence belongs not to the Family of the *Sublimes*, becauſe it pleaſes no longer than while rehears'd. For that which is truly *Sublime* irreſiſtibly forces Attention, and when once impreſs'd on the Mind, the more 'tis thought of the more it pleaſes, and the brighter it ſhines. Upon the Whole, call that truly *Sublime*, which univerſally pleaſes all Perſons, in all Places, and at all Times. For none can doubt of that's being ſo, in Admiring and Extolling which ſuch Numbers of different Nations, Cuſtoms, Opinions, and Intereſts are unanimous.

In SECTION VIII. ſays *LONGINUS*, [1] There are FIVE FOUNTAINS or Principles of *Sublimity*; the Knowledge of which however will profit little, unleſs a Natural *Fluency* of Expreſſion be their common *Subſtratum*, or Foundation. The Chiefeſt, and

I. Is a *happy Genius*, or LOFTY CONCEPTION of Things really grand. The

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OBS. XI. [1] *LONGINUS* having firſt ſhewn, *What Faults are contrary to Sublimity, What Sublimity itſelf is*, and *How it differs from the Swelling Stile*, he proceeds now to open to us the *Five Fountains* from whence true Sublimity has it's Riſe; *viz.* 1. A *Lofty Conception.* 2. A *Capacity of moving the Paſſions.* 3. *The proper Management of Figures.* 4. *Splendid Expreſſion,* 5. *Magnificent Compoſition.* He treats of the *firſt* in Section IX; but of the *ſecond* he ſays Nothing, unleſs what little we meet with in Section XV, reſerving the *Paſſions* for a ſeparate Treatiſe, which, if he ever wrote it, has periſh'd: In Section XVI, he begins to treat of the *third* Fountain; of the *fourth* in Section XXX; and of the *fifth* in Section XXXIX. *&c.*

II. Is

II. Is a powerful CAPACITY OF MOVING THE PASSIONS.---Theſe two, ſays he, are *Innate* and *Natural*; but the reſt we draw from *Art* and *Learning*. The

III. Is the PROPER MANAGEMENT OF FIGURES, which are either of *Words* or *Sentences*. The

IV. Is a Grand and SPLENDID EXPRESSION, which conſiſts in a *judicious Choice of Words*, the Decorations of *Tropes*, and Variation of *Diction*. The

V. As the *Sum* of all the reſt, is a Lofty and MAGNIFICENT COMPOSITION.

We ſhall, ſays he, ſpeak to every Particular, after obſerving that *CECILIUS* has omitted the Second; who, if he makes *Sublimity* and *Moving the Paſſions* the ſame Thing, is mightily miſtaken: for there are many low abject *Paſſions*, far remote from SUBLIMITY, ſuch as, *Pity*, *Grief*, *Fear*; and contrarily many Things *Sublime*, which have nothing to do with the *Paſſions*. Thus (to give one Inſtance out of a thouſand) *HOMER* very ſublimely ſays of the Giants,

Ὄσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν· αὐτὰρ ἐπ' Ὄσσῃ
Πήλιον εἰνοσίφυλλον, ἵν' οὐρανὸς ἀμβαλὸς εἴη.
Odyſſ. λ. ver. 314.

On high Olympus, Oſſa's *cumb'rous Weight*
They thought to heave firſt; then to rear on Oſſa
Mount Pelion *Foreſt-crown'd-And thence ſcale Heav'n.*

And, what's ſtill more lofty and grand, adds,

Καὶ νύ κεν ἐξετέλεσσαν---*And certainly had don't*, &c.

PANE-

PANEGYRIC likewiſe, and other Orations adapted to ſet forth Pomp and Shew, tho' they may abound in Magnificence and *Sublimity*, touch not upon the *Paſſions*; hence it comes to paſs that many, who excell in *Moving the Paſſions* can do little in *Panegyric*, and the contrary. But if *CECILIUS* has omitted it, as thinking *Moving the Paſſions* to have no Relation to *Sublimity*, he's ſtill further from the Mark. For doubtleſs in Diſcourſe nothing can be loftier or of greater Force, than in it's proper Place to *warm the Affections*: It inſpires the Mind as it were, and conveys it into the very Height of SUBLIMITY. I am, SIR,

Your's, &c.

LETTER IV.

SIR, *Holt, March* 20.

YOUR not forbidding me to proceed, brings me to SECTION IX. in which our famous Critic treats of

THE LOFTINESS OF CONCEPTION,

And ſays, That tho' it is the Gift of Nature, and not of Art; yet to attain and retain it, we muſt ſtrive as much as lies in us to keep up and cheriſh *Magnanimity*: Becauſe τὸ τοιοῦτον ὕψος μεγαλοφροσύνης ἀπήχημα, *This Part of* Sublimity *is nothing but the Reflection or Eccho of Greatneſs*

Greatneſs of Mind or [m] *Magnanimity.* For, ſays he, 'tis impoſſible for ſuch, who thro' the whole Courſe of their Life, have been uſed to a low and mean way of Thinking, to write any thing ſo *Sublime* as to convey a laſting Pleaſure and Admiration to all Poſterity. —— And hence it is that ſuch Sentences as are really grand and lofty have chiefly proceeded from ſuch as have been remarkable for Greatneſs of Soul.

Thus *ALEXANDER*'s Anſwer in *Plutarch* to *PARMENIO*, ſaying --- " *I would accept* " *of ſuch Terms, were I* Alexander," --- when *Darius* offer'd his Daughter and half *Perſia* for Peace---"*And ſo would I, if I were* Parmenio;"--- [n] eaſily diſtinguiſh'd the Magnanimous Spirit of

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OBS. XII. [m] OUR *Critic* obſerves here, that the ſullen Silence of *Ajax*, upon meeting *Ulyſſes* in the *Elyſian Fields*, ſhew'd more Magnanimity of Spirit, and had more Sublimity in it, than all the Words that could poſſibly have been ſpoken by him. See *Hom. Odyſſ.* λ. ver. 561. *Virgil* has imitated this in *Dido*'s Behaviour there to *Æneas* —

Illa ſolo fixos oculos averſa tenebat, &c. Æn. 6.

Diſdainfully ſhe look'd; then turning round,
But fix'd her Eyes unmov'd upon the Ground:
And what he ſays, and ſwears, regards no more,
Than the deaf Rocks, when the loud Billows roar,
But whirl'd away, to ſhun his hateful Sight,
Hid in the Foreſt, and the Shades of Night. *Dryden.*

OBS. XIII. [n] AFTER theſe Words of *Alexander*, there's a ſecond great Gap in the MSS. ſuppos'd to be no leſs than eight Leaves. Mr. *Pearce* here likewiſe gives us two more Inſtances of Magnanimity of Expreſſion, the firſt the ſublime Defence of *Scaurus*, in *Quint.* Inſt. 5. 12. *Quintus Varius Sucronenſis ait Æmilium Scaurum Rempublicam P.R. prodidiſſe; Æmilius Scaurus negat*: The other of *Iphicrates*, who aſk'd his Accuſer *Ariſtophanes*, *An is acceptâ Pecuniâ Rempublicam proditurus eſſet?* upon whoſe anſwering, *No*; ſays *Iphicrates*, *Quod igitur Tu non feciſſes, Ego feci?*

that

that enterprising King from that of *Parmenio*'s. In like manner *HOMER*'s Loftineſs will appear, from his Deſcription of the Goddeſs *Diſcord*, Il. δ. ver. 443.

Οὐρανῷ ἐστήριξε κάρη, καὶ ἐπὶ χθονὶ βαίνει.

• *Her Head reach'd Heav'n, as on the Earth ſhe march'd.*

Which prodigious Height from Earth to Heaven ſeems rather the Poet's Height than the Goddeſs's. How unlike this is that Deſcription of the Goddeſs *Sorrow* in *HESIOD*, if the Poem be his, *viz.*

Τῆς δ' ἐκ μὲν ῥινῶν μύξαι ῥέον —— Scut. Herc. ver. 267.

And from her Noſtrils Snot and Snivel flow.

A Repreſentation not ſo Dolorous, as Odious and Diſtaſteful; but (Heaven!) in Things relating to the Gods, how nobly doth t'other riſe?

Ὅσσον δ' ἠεροειδὲς ἀνὴρ ἴδεν ὀφθαλμοῖσιν
Ἥμενος ἐν σκοπιῇ, λεύσσων ἐπὶ οἶνοπα πόντον,
Τόσσον ἐπιθρῴσκουσι θεῶν ὑψηχέες ἵπποι. Il. ε. 770.

As far as one, who views the purpled Ocean,
Can from a Beacon ſee; ſo far at once
Stretch'd thro' the Air the Prancers of the Gods.

He [p] meaſures their Steps by the very Breadth of the World. At which magnificent *Hyperbole,*

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OBS. XIV. [o] *VIRGIL* ſays as much of the Goddeſs *Fame*, as *Homer* does of *Diſcord*—

Ingreditur q; ſolo, & Caput inter Nubila condit. Æn. 4. 177.

Nor is our *Solomon* leſs ſublime, *Thine Almighty Word touched the Heaven, but it ſtood on the Earth,* Wiſd. Sol. xviii. 15, 16.

OBS. XV. [p] MR. *Pearce* here juſtly obſerves, that *Longinus*, in his Reflection on this ſublime In-

bole, who can forbear crying out—*Should the Horſes of the Gods take but t'other Stretch, they'd not find Room enough in the whole World to do it?* Nor are his Images leſs grand, when he deſcribes the Battles of the God—*Il. φ. ver.* 388.

Ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανὸς, Ὄλυμπός τε.

The mighty Heav'ns reſound, Olympus *ſhook.*

And again in *Il. υ. ver.* 61.

Ἔδδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Ἀϊδωνεὺς,
Δείσας δ' ἐκ θρόνου ἆλτο, κὴ ἴαχε, μή οἱ ἔπειτα
Γαῖαν ἀναῤῥήξειε Ποσειδάων ἐνοσίχθων,
Οἰκία δὲ θνητοῖσι κὴ ἀθανάτοισι φανείη,
Σμερδαλέ', ἰυζώοντα, τά τε στυγέουσι θεοί περ.

[q] *Grim* Pluto, *Ruler of th' Infernal Regions,*
Leap'd from his Throne; and, ſtartling at Deſtruction,
Roar'd horribly, leſt Neptune *o'er his Head*
Should burſt the Earth aſunder, and diſcover
His Gloomy Court, dreadful to Gods and Men.

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ſtance of *Homer*, has even outdone *Homer* himſelf in Sublimity. *Homer* ſays only that the Horſes of the Gods at one Leap cut thro' the Air as far as a Man could ſee in a clear Sky, but *Longinus*'s Horſes ſtretch at once croſs the whole World.

OBS. XVI. [q] *VIRGIL* imitates this Paſſage of *Homer*, in *Æn.* 8. *ver.* 245;-but then it is by way of *Simile*, which ſomewhat flattens it.

Non ſecus, ac ſi quâ penitus Vi Terra debiſcens, &c.

So the pent Vapours with a rumbling Sound
Heave from below; and rend the hollow Ground:
A ſounding Flaw ſucceeds: And from on high,
The Gods, with Hate, behold the nether Sky:
The Ghoſts repine at violated Night;
And curſe th' invading Sun; and ſicken at the Sight.
Dryden.

Don't

Don't you ſee here the Earth ready to be remov'd from her Foundations, the Infernal Regions laid open, and in a Word the whole Fabric of the Univerſe unhing'd and ready to burſt aſunder; Heaven, Hell, Gods, Men, all mingled in the Fright, and equally concern'd in the Dangers? Terrible indeed! but, unleſs meant *Allegorically*, altogether impious and indecent. For *HOMER*, while he endeavours to make his Heroes Gods, ſeems deſignedly to degrade the Nature of the Gods to the Low Condition of Men, or Worſe, by recounting their Wounds, Quarrels, Sufferings, Fears, Chains, and other Misfortunes: Becauſe to us Mortals, Death is a ſure Refuge from Afflictions, which to Immortals, by reaſon of their Nature, muſt be infinite. How much more excellent then are ſuch of his Deſcriptions, where a GOD is repreſented ſuch as he really is, a Great, Glorious, and abſolutely Perfect Being, as in *Il. v. ver.* 18.

——— τρέμε δ' εὖρεα μακρὰ, κὴ ὕλη
Ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.

The Mountains trembled, and the Groves ador'd
Th'Immortal Footſteps of Approaching Neptune.

And again in *ver.* 27.

Βῆ δ' ἐλάαν ἐπὶ κύματ'· ἄταλλε δὲ κήτε' ὑπ' αὐτῆ
Πάντοθεν ἐκ κευθμῶν', ἐδ' ἠγνοίησεν ἄνακτα.
Γηθοσύνη δὲ θάλασσα διίστατο· τοὶ δὲ πέτοντο.

While o'er the Deep he drives; the Whales around,
Pleas'd at his Preſence, dance and own their God;
The joyful Waves divide; the Horſes fly.—

He proceeds next to mention our *MOSES* to Advantage, which Paſſage (as 'tis ſhort and remarkable) I beg leave to tranſcribe in his own Words——

Ταύτῃ κ᾽ ὁ των Ἰουδαίων θεσμοθέτης, οὐχ ὁ τυχὼν Ἀνὴρ, ἐπειδὴ τὴν τυ θείυ δύναμιν κατὰ τὴν ἀξίαν ἐγνώρισε, κἀξέφενεν, ἐυθὺς ἐν τῇ εἰσοδῳ γράψας τῶν νόμων, " Εἶπεν ὁ Θεὸς, φησί· Τί;" " γενέσθω φῶς, κ᾽ ἐγένετο· γενέσθω γῆ, κ᾽ ἐγένετο."——

And with the ſame Loftineſs of Spirit did the Law-giver of the Jews, *a Man of no common Genius, conceive and expreſs the Power of a Deity, according to his high Dignity, writing thus in the Beginning of his Laws*——" God ſaid *(ſays he)* What? — Let " there be Light, and there was Light. Let the " Earth be made, and it was made."

I'll give one Inſtance more out of *HOMER*, ſays *Longinus*, for our Imitation, and that is, *Sublimity of Expreſſion* put into the Mouth of a Magnanimous Hero. The Poet feigns a ſudden Darkneſs ſpread o'er the Heavens in the Day-time, which put a Stop to the *Grecians* fighting, and brings in *Ajax* at his Wit's ends, exclaiming thus——*Il.* ρ. *ver.* 645.

Ζεῦ πάτερ, ἀλλὰ σὺ ῥῦσαι ὑπ᾽ ἠέρος υἷας Ἀχαιῶν,
Ποίησον δ᾽ αἴθρην, δὸς δ᾽ ὀφθαλμοῖσιν ἰδέσθαι·
Ἐν δὲ φάει ὄλεσσον ——————

Almighty Jove! *Free but thy* Grecian *Sons*
From this bewilder'd Darkneſs,—Give us Light—
Let me but ſee my Way,—And ſlay me then!

Here indeed is a true Πάθος, or *Moving the Paſſions* according to Propriety. *Ajax*, when in

in the utmoſt Extremity, doth not beg for Life; too mean a Requeſt for ſo great an Hero: All he aſks, is a Power to diſplay his Fortitude: He contemns the Danger he may be expos'd to by it; Give him but Light, Let him but ſee his Way, And let even *Jupiter* himſelf be his Antagoniſt.

LONGINUS concludes this Section with obſerving that the *ODYSSES*, which *Homer* writ in his Decline of Life, has little or nothing of that Magnanimous *Sublimity*, which is frequently to be met with in the *ILIAD*, which was wrote in the Bloom and Vigour of his Days: Not but that ſome of his Deſcriptions of *Storms*, his Fable of the *Cyclops*, and ſome other Repreſentations in his *ODYSSES* are very excellent: However, far otherwiſe are his Æolus's *bladdering up the Winds*, Circe's *turning* Ulyſſes's *Friends into Swine* (whom *ZOILUS* merrily ſtiles χοιρίδια κλαίουσα, *ſhrieking Pigs)* with Jupiter's *being fed by Doves*, Ulyſſes *faſting ten Days after he was caſt away*, and other Inconſiſtencies in killing *Penelope*'s Sweethearts. In ſhort, ſays he, *Homer* in the *Odyſſes* may be compared to the ſetting Sun, who, tho' it abates of its Heat, retains ſtill the ſame Magnitude. And tho' theſe Narrations were the Effects of old Age, yet remember 'twas the old Age of an *HOMER*.

I am, SIR, *&c.*

LETTER

LETTER V.

SIR, *Holt, April* 27.

IN SECTION X. our Critic attempts to ſhew, beſides *Loftineſs of Conception*, that, in Deſcriptions of any Kind, a *Judicious Collection* of the principal *Effects* and ſtrongeſt concomitant *Circumſtances*, ranged in their proper Order, hath a wonderful and potent Influence on the Mind of a Reader; and as ſuch is alſo a Cauſe of *Sublimity*. He gives, for his firſt Inſtance, the following *Love-Ode* of *SAPPHO*; which (as it is a Fragment of great Reputation among the *Poets* and *Critics*, and preſerv'd only here) I beg leave to tranſcribe in the *Original*, in the *Latin* of *CATULLUS*, and in Mr. *PHILLIPS*'s *Engliſh*; all three being writ with the ſame Elegance and *Sublimity*, as far as the Genius of each Language will permit. We are, SIR, then to ſuppoſe it ſpoken in the Perſon of a Lover ſitting by his Miſtreſs—

The GREEK by *SAPPHO*, *Anno ante* CHRISTUM 310.

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
Ἔμμεν ὠνὴρ, ὅστις ἐναντίος τοι
Ἰζάνει, καὶ πλάσιον ἀδὺ φωνε-
σας ὑπακούει,

Καὶ γελαΐς ἱμερόεν· τό μοι τὰν
Καρδίαν ἐν στήθεσιν ἐπτόασεν.
Ὡς γὰρ εἴδω σε, βροχέως με φωνᾶς
Οὐδὲν ἔτ' εἴκει,

Ἀλλὰ

Ἀλλὰ καμμὲν γλῶσσα ἔαγε· λεπτὸν δ'
Αὐτίκα χρῷ πῦρ ὑπεδεδρόμακεν·
Ὀππάτεσσιν δ' οὐδὲν ὄρημ', ἐπιῤῥόμ-
βεῦσι δ' ἀκουαί·

Κὰδ δ' ἰδρὼς ψυχρὸς κέεται, τρόμος δὲ
Πᾶσαν ἀγρεῖ, χλωροτέρα δὲ ποίας
Ἐμμί· τεθνάκην δ' ὀλίγω 'πιδεύσην
Φαίνομαι ἄπνους.

The LATIN by *CATULLUS*, *Anno ante* CHRISTUM 47.

ILLE mî par eſſe Deo videtur,
Ille, ſi fas eſt, ſuperare Divos,
Qui ſedens adverſus identidem Te,
Spectat & audit

Dulce ridentem; miſero quod omnes
Eripit ſenſus mihi: nam ſimul Te,
Leſbia, aſpexi, nihil eſt ſuper mî
Quod loquar amens.

Lingua ſed torpet, tenuis ſub artus
Flamma dimanat; ſonitu ſuopte
Tinniunt aures, gemina & teguntur
Lumina nocte.

Manat & ſudor gelidus; tremorque
Occupat totum; velut herbæ pallent
Ora; ſpirandi neque compos, Orco
Proxime credor.

The

The ENGLISH by Mr. *PHILLIPS*, *Anno Dom.* 1711.

BLEST as th' Immortal Gods is he,
The Youth, who fondly ſits by thee,
And hears and ſees thee all the while
Softly ſpeak, and ſweetly ſmile.

'Twas this depriv'd my Soul of Reſt,
And rais'd ſuch Tumults in my Breaſt;
For while I gaz'd, in Tranſport toſt,
My Breath was gone, my Voice was loſt:

My Boſom glow'd; the ſubtle Flame
Run quick through all my vital Frame;
O'er my dim Eyes a Darkneſs hung;
My Ears with hollow Murmurs rung.

In dewy Damps my Limbs were chill'd;
My Blood with gentle Horrors thrill'd;
My feeble Pulſe forgot to play;
I Fainted, Sunk, and Dy'd away.

Here, ſays *LONGINUS*, are collected from all Sides the uſual Conſequences that the Paſſion of Love has both on the Mind and Body. But where pray is the *Sublimity?* Where! Why in as much as the Poet has choſe none but the principal and *ſtrongeſt Circumſtances*; all which ſhe has ranged together and ſtretch'd to their very Height. Here's Soul, Body, Ears, Tongue, Eyes, Countenance, all faultering and ready to leave their proper Stations. The Lover, thro' oppoſite Perturbations, is at one and the

ſame

ſame time enflam'd and chill'd, ſenſible and ſenſeleſs, enliven'd and fainting even to Death. All whichCircumſtances, notwithſtanding their ſeeming Repugnancy to each other, being an exact Copy of Nature, and often found in the Phrenſies of Love, convey this *Ode* to the very Height of *Sublimity*.

IN like Manner *HOMER* in deſcribing *Tempeſts* always heaps together the moſt terible Circumſtances imaginable. But *ARISTÆUS PROCONNESIUS*, Author of *Arimaſpia*, is in this reſpect rather florid than ſublime, where he ſays ——

Θαῦ μ' ἠμῖν κ) τῦτο, &c.

Oft has my Mind been with Amazement ſtruck,
That Men ſhould chuſe to dwell on watry Waves,
So far remote from Land: Unhappy Race,
What Labours they endure! Their Eyes on Stars,
Their Hearts on Waters fix'd: Their Vows they pay
With lift up Hands, ſtill ſpewing as they pray.

How unlike this is *HOMER*'s Deſcription of a Tempeſt in *Il. o. ver.* 624. to which the Poet compares *Hector* aſſiſted by *Jupiter*? Thus —

[r] Ἐν δ' ἔπεσ', ὡς ὅτε κῦμα θοῇ ἐν νηῒ πέσῃσι
Λάβρον ὑπαὶ νεφέων, ἀνεμοτρεφὲς, ἡ δέ τε πᾶσα

ANNOTATIONS.

OBS. XVII. [r] COmpare this Storm of *Homer* with *Virgil*'s in *Æn.* 1: —*ver.* 88.

Incubuere Mari, totumque à Sedibus imis
Unà Euruſque Notuſque ruunt, &c.—

And with the ſublime Tempeſt of the *Pſalmiſt*, Pſalm cvii. 25. *&c.*

Ἀχνὴ ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς ἀήτης
Ἰσίῳ ἐμβρέμεται· τρομέουσι δέ τε φρένα ναῦται
Δειδιότες· τυτθὸν γὰρ ὑπ' ἐκ θανάτοιο φέρονται.

On 'em he fell, like a Tempeſtuous Storm
Rous'd up by boiſterous Winds; which, Waves o'er Waves
Whirling, and roaring dreadfully, deſcends:
While in fierce Eddies rolls the frothy Ship;
The Sails all torn; th' Affrighted Mariners,
Aghaſt, within Death's Jaws are hurl'd along.

Upon which [s] *ARATUS* has meanly thought to refine thus:

———Ὀλίγον δὲ διὰ ξύλον αἴδ' ἐρύκει.

But a thin Piece of Wood ſaves 'em from Death.

Low indeed in reſpect to the Terrour *HOMER* every where raiſes. In *tranſlating* which, I have endeavour'd to imitate that Horrour, which, as *LONGINUS* obſerves, the Original in every Verſe inculcates over and over; the very Sound of the Syllables livelily repreſenting the foaming Surges and Daſhing of the Waves into and over the Ship. Beſides which,

ANNOTATIONS.

OBS. XVIII. [s] *ARATUS* was a *Greek* Poet, whoſe Book of *Phænomena Cicero* and others tranſlated into *Latin* Verſe. *SAPPHO* was a *Leſbian* Poeteſs, the Inventreſs of *Sapphic Verſes*, of whoſe Works ſcarce any thing remains but the foregoing Ode. One *ARISTÆUS PROCONNESIUS* is the ſuppos'd Author of the Poem call'd *Arimaſpia*, which *Longinus* here mentions. As to *Homer*, who is ſuppos'd to be born 1034 Years before Chriſt, *Heſiod* 800, *Anacreon* 532, *Herodotus* 482, *Thucydides* 429, *Xenophon* 387, *Demoſthenes* 356, *Theophraſtus* 311, *Ariſtotle* 384, *Cicero* 103, *Moſes*, and *Zoilus*, where their Names occur, they all are ſo well known, as to want no Annotations.

the

the Poet, to ſhew the dreadful Perplexity the Sailors were in, violently wreſts the Verſe, in his ὑπ' ἐκ θανάτοιο, by joining two Prepoſitions contrary to their Nature; and at laſt as beautifully ſhews the Rapidity of the Tempeſt and the Vehemence of their Perplexity both in the Sound and Senſe of his — ὑπ' ἐκ θανάτοιο φέρονται. *Tentavi imitari, fateor; ſed vim tantorum Verborum pauci, quos æquus amavit Jupiter, poſſunt aſſequi.* I am, SIR,

Your's, &c.

LETTER VI.

SIR, *Holt, May* 10.

YOU may perhaps have thought in my former Letters, that I have ſometimes dwelt too long on ſome particular *Sections*; I ſhall endeavour therefore to make amends in this, and the reſt, by lightly paſſing over ſuch as are leſs remarkable.-----

IN SECTIONS XI. and XII. *Longinus* treats of what Rhetoricians call *Amplifying*, and ſhews that it is a Virtue in Stile no longer than while join'd with *Sublimity:* Which two differ, ſays he, from each other in this---*Sublimity* conſiſts in the Loftineſs of Sentiments, *Amplification* in their Quantity and Number. *See* CLIMAX *and* INCREMENTUM *in Book* I.---Hence he proceeds to ſhew

the Difference between *DEMOSTHENES* and *CICERO*, declaring each of 'em to be highly *ſublime* in their Way. *Cicero*, ſays he (εἰ καὶ ἡμῖν ὡς Ἕλλησιν ἐφεῖταί τι γινώσκειν, *If we* Grecians *may be allow'd to know any Thing of* Latin *Writers)* differs in *Sublimity* from *Demoſthenes* in this. *Demoſthenes* is *ſublime* in the conciſe cloſe Way, but *Cicero* in the diffuſive. *Demoſthenes*'s Talent of *Sublimity* conſiſts in ſtrong Exaggerations and forcible warm Paſſions, where 'tis neceſſary on all Sides to move the Auditory: But *Cicero*'s Talent lies in an extenſive *Amplifying*, where 'tis proper to ſmooth and mollify; a Stile well adapted and fitted for Deſcriptions, Addreſſes, Narrations, Hiſtory, Natural Philoſophy, and moſt other Things in the Demonſtrative Way.

AND in SECTIONS XIII. and XIV. he adviſes from *PLATO* all thoſe who would write *ſublimely*, to imitate, as far as lies in 'em, ſuch Writers as have excell'd in their Way, and who have confeſſedly on all hands been allow'd to be great Men; for Inſtance, *PLATO* in *Philoſophy*, *HOMER* in *Poetry*; in *Oratory* *DEMOSTHENES*, and *THUCYDIDES* in *Hiſtory*. Old *HESIOD* aſſures us this Emulation is good ----

——— Ἀγαθὴ γὰρ ἔρις ἥδε βροτοῖσι. Op. & Dies, *ver.* 24.

When Mortals ſtrive t'excel in Virtue's Ways,
The glorious Strife deſerves immortal Praiſe.

Thus *HERODOTUS*, *STESICHORUS*, *ANTILOCHUS*, and *PLATO*, have frequently imitated *HOMER*, as *AMMONIUS*

has ſhewn. And when you have done your beſt, ſays *LONGINUS*, ſay thus to yourſelf--- Had *Homer* ſeen this, what would he have thought of it?—How would this have paſs'd with *Plato* or *Demoſthenes*, or, if Matter of Hiſtory, with *Thucydides*?—Such an imaginary Tribunal will be enough to make a prudent Writer look about him: and how much leſs cautious pray, ſays he, ought an Author to be, who hopes to have all Poſterity for his Judges?

HE proceeds, in SECTION XV. to ſpeak περὶ Φανταſίας, of VISION, which he deſcribes to be a Repreſentation of Things ſo much to the Life, as to affect a Reader's Fancy as much as if he had ſeen 'em tranſacted. This in *Poetry* uſually conſiſts in raiſing Terrour, in *Oratory* in livelily deſcribing a Thing, as tho' it were then done: (*See the Figure* HYPOTYPOSIS *in Book* I.) Both conſpire in an emphatical

MOVING OF THE PASSIONS.

Thus *EURIPIDES* in his *Oreſtes*, ver. 255.

Ὦ μῆτερ, ἱκετεύω σε· μὴ πίσειέ μοι
Τὰς αἱματωπὰς κὴ δρακοντώδεις κόρας.
Αὗται γὰρ, ἄυται πλησίον θηώσκουσί μου.

O Mother, prithee, puſh not — puſh not on me —
Thoſe bloody-looking ſnaky-headed Hags.
For here, ſee here, they're here, they're ruſhing tow'rds me!

And again in his *Iphigenia*, ver. 408.

Οἴ μοι, κλάιει με· ποῖ φύγω;

Woe's me, they'll kill me, whither ſhall I flee?

Where,

Where, tho' the Poet brings not the *Furies* on the Stage, yet his Repreſentation of 'em ſeems to ſtrike the Fancy as livelily as tho' they had been preſent. But indeed [t] *EURIPIDES* has a peculiar happy Turn in his Management of the *Paſſions*, particularly *Madneſs* and *Love*. *ÆSCHYLUS* likewiſe has many bold Flights of this kind. And *SOPHOCLES* alſo, as in his Repreſentation of dying *Oedipus* burying himſelf alive in a prodigious Tempeſt, and the Apparition of *Achilles* on his own Grave to the *Greeks* juſt about to depart. Nor is any of 'em loftier than *SIMONIDES*. But Inſtances out of all theſe, ſays he, as there'd be no End of producing them, I omit. He concludes in theſe Words, Τοσαῦτα περὶ τῶν καλὰ τὰς νοήσεις ὑψηλῶν, καὶ ὑπο μεγαλοφροσύνης, [u] * * * * * ἢ μιμήσεως, ἢ φανϛασίας ἀπογεννωμένων ἀρκέσει, *So much concerning* LOFTINESS OF CONCEPTION *which*, I have ſhewn, *is obtain'd either from Magnanimity of Thought*, or a Judicious Collection of principal Circumſtances, or Amplifying, *or Imitation, or lively Repreſentation.*

ANNOTATIONS.

OBS. XIX. [t] *EURIPIDES*, *ÆSCHYLUS* and *SOPHOCLES*, who flouriſh'd about 460 Years before Chriſt, are well known from their Works. *SIMONIDES* was a celebrrated Poet of the Iſland *Ceos*, whom *Quintilian* praiſes, *Inſt.* 10. 1. thus, *Præcipua ejus in commovendâ Miſeratione Virtus, ut quidam in hâc eum Parte omnibus ejuſdem Operis Auctoribus præferunt.* *EUPOLIS* was an *Athenian* Comic Poet, of whom we have Nothing left but his Name.

OBS. XX. [u] THERE are a few Words wanting in the Original at **** which Mr. *Pearce* thinks ought to be ſupplied, as in this Verſion.

IN

IN SECTION XVI. he paſſes to his *third Fountain of Sublimity*, viz.

THE PROPER MANAGEMENT OF FIGURES.

But, as the *Figures* that may be made uſe of in Diſcourſe are almoſt innumerable, he purpoſes to treat only of a few of the chief, being ſuch as contribute moſt towards *Sublimity*. And here he mentions APOSTROPHE or *Addreſs*. An *Apoſtrophe* is when an Author in ſome Commotion turns himſelf from his main Subject, and addreſſes on all ſides, *viz.* to the Heavens, Earth, Rocks, Foreſts, Things ſenſible, inſenſible, and what not?

APOSTROPHE turns off to make Addreſs:

She lives! How ſhall I, Heav'ns, my Thanks expreſs?

LONGINUS mentions here an Oath of *DEMOSTHENES* as a ſublime *Apoſtrophe*, οὐκ ἔστιν ὅπως ἡμάρτετε, ὦ μὰ τὺς ἐν Μαραθωνι προκινδυνεύσαντας, *Ye have not acted wrong; No, I ſwear it by thoſe mighty Chiefs that fell at Marathon.* Where he compliments his Anceſtors as Gods in ſwearing by 'em. But obſerve, ſays our *Critic*, 'tis not every ſilly Oath that's ſo ſublime, for this of *EUPOLIS* is quite flat,

——— Μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην,

I ſwear it by my Marathonian *Fight.*

I DARE ſay, SIR, you'll excuſe me, if for the future, inſtead of *LONGINUS*'s Inſtances out of the *Ancients*, I ſhould produce Examples from a *Modern Author* equally *Sublime.*

lime. For, indeed, ſuch to me appear the Paſſages that I ſhall tranſcribe from Mr. *JAMES THOMSON* on the *Seaſons*, viz. *Spring*, *Summer*, *Autumn*, *Winter*; late Pieces of Poetry, which, according to *LONGINUS*'s *Criterion of Sublimity*, have upon a repeated Peruſal irreſiſtably forced my Attention and laſting Admiration. [N. B. *They are taken from his firſt Edition.*]

The following ſublime APOSTROPHES are his.

The firſt in Praiſe of *Agriculture*. After having deſcribed the preparative Effects of the Spring, and Labours of the Huſbandman in plowing, ſowing, harrowing, *&c.*—he ſays—

BE gracious, HEAV'N! for now laborious Man
Has done his Due. Ye foſtering Breezes, blow!
Ye ſoftening Dews, ye tender Showers, deſcend!
And temper all, thou world-reviving Sun,
Into the perfect Year! Nor, ye who live
In Luxury and Eaſe, in Pomp and Pride,
Think theſe loſt Themes unworthy of your Ear.
'Twas ſuch as theſe the Rural MARO *ſung*
To the full ROMAN *Court, in all it's Height*
Of Elegance and Taſte. The ſacred Plow
Employ'd the Kings and Fathers of Mankind,
In ancient Times. And ſome with whom compar'd
You're but the Beings of a Summer's Day,
Have held the Scale of Juſtice, ſhook the Lance
Of mighty War, then with deſcending Hand,
Unus'd to little Delicacies, ſeiz'd
The Plow, and greatly independent liv'd.

Spring, ver. 48.

The

The next to the *Supreme Being*, as the Soul of Vegetation---

HAIL, MIGHTY BEING! UNIVERSAL SOUL
Of Heav'n and Earth! ESSENTIAL PRESENCE, hail!
To THEE I bend the Knee; to THEE my Thoughts
Continual climb; who, with a Maſter-Hand,
Haſt the great Whole into Perfection touch'd.
By THEE, the various vegetative Tribes,
Wrap'd in a filmy Net, and clad with Leaves,
Draw the live Æther, and imbibe the Dew.
By THEE, &c.——— Spring, ver. 509.

His next is in recommending a vegetable Diet, and deſcribing the Cruelty of feeding on Animals---

——————— *Shall MAN, fair Form!*
Who wears ſweet Smiles, and looks erect on Heav'n,
E'er ſtoop to mingle with the prowling Herd,
And dip his Tongue in Blood?——Alas! ye Flocks,
What have ye done? ye peaceful People, what,
To merit Death? You, who have giv'n us Milk
In luſcious Streams, and lent us your own Coat
Againſt the Winter's Cold? whoſe Uſefulneſs
In living only lies. And the plain Ox,
That harmleſs, honeſt, guileleſs Animal,
In what has he offended? He, whoſe Toil,
Patient, and ever-ready, clothes the Fields
With all the Pomp of Harveſt; ſhall he bleed,
And wreſtling groan beneath the cruel Hands
Even of the Clowns he feeds?—— Spring, ver. 402.

Another to Light, while he deſcribes the Sun riſing ---

BUT yonder comes the powerful King of Day,
Rejoicing in the Eaſt,—and burniſh'd plays
On Rocks, and Hills, and Towers, and wandering Streams,
High-gleaming from afar. Prime chearer Light!
Of all material Beings firſt, and beſt!
Efflux divine! Nature's reſplendent Robe!
Without whoſe veſting Beauty all were wrap'd
In uneſſential Gloom, &c.—— Summer, ver. 80.

Another to the chief Architect---

HOW ſhall I then attempt to ſing of Him,
Whoſe ſingle Smile has, from the firſt of Time,
Fill'd, overflowing, all thoſe Lamps of Heav'n,
That beam for ever thro' the boundleſs Sky?
But ſhould he hide his Face, th' aſtoniſh'd Sun,
And all th' extinguiſh'd Stars, would looſening reel
Wide from their Spheres, and Chaos come again.
And yet was every faultering Tongue of Man,
Almighty Poet! *ſilent in thy Praiſe;*
Thy matchleſs Works in each exalted Line,
And all the full harmonic Univerſe,
Would vocal, or expreſſive, thee atteſt,
The Cauſe, the Glory, and the End of all.
Summer, ver. 177.

Another to Huſbandmen, recommending Charity in Harveſt ---

BEHIND the Maſter walks, builds up the Shocks;
And, conſcious, glancing oft this Way and that
His ſated Eye, feels his Heart heave with Joy.

The

The Gleaners ſpread around, and here and there,
Spike after Spike, their ſparing Harveſt pick.
Be not too narrow, Huſbandmen! but fling
From the full Sheaf, with charitable Stealth,
The liberal Handful. Think, oh! grateful, think!
How good the God *of Harveſt is to you;*
Who pours Abundance o'er your flowing Fields;
While theſe unhappy Partners of your Kind
Wide-hover round you, like the Fowls of Heav'n,
And aſk their humble Dole. The various Turns
Of Fortune ponder; that your Sons may want
What now with hard Reluctance, faint, ye give.
Autumn, ver. 174.

The next to the *Almighty*, a Prayer worthy a Rational Creature! ---

FATHER of Light and Life! thou Good ſupreme!
O teach me what is good! teach me thyſelf!
Save me from Folly, Vanity, and Vice,
From every low purſuit! and feed my Soul
With Knowledge, conſcious Peace, and Virtue pure,
Sacred, ſubſtantial, never-fading Bliſs!
Winter, ver. 199.

The laſt I ſhall produce, is his *Addreſs* to Infidels concerning the Soul of the great Sir *ISAAC NEWTON*, departed ---

AND you, ye hopeleſs gloomy-minded Tribe!
You who, unconſcious of thoſe nobler Flights
That reach impatient at immortal Life,
Againſt the prime endearing Privilege
Of Being dare contend, ſay, can a Soul

Of ſuch extenſive, deep, tremendous Powers,
Enlarging ſtill, be but a finer Breath
Of Spirits dancing thro' their Tubes a while,
And then for ever loſt in vacant Air! Ver. 163.

I am, SIR,
Your's, &c.

LETTER VII.

SIR, *Holt, June* 3.

LEST by my laſt, you ſhould think I wander too far from my *Author*, I now return----

LONGINUS in SECTION XVII. ſays that *Figures* and *Sublimity* ſtand mutually in need of each other, and hints that it is not the bare Uſe of *Figures* that can cauſe *Sublimity* in Stile, but the proper Management of them. Becauſe *Figures* may be imperfect various ways--

FIGURES, unnat'ral, ſenſeleſs, too-fine-ſpun,
Over-adorn'd, affected, copious, *ſhun.*

IN SECTION XVIII. he treats of EROTESIS, or *Interrogation*, a Figure very uſeful to fix the Attention of our Auditors.

Mr. *THOMSON* has very *Sublime* Ones.

Thus he aſcribes the various Inſtinct in Animals to Divine Providence ---

WHAT is this MIGHTY BREATH, ye Curious, ſay,
Which, in a Language rather felt than heard,

Inſtructs the Fowls of Heav'n; and thro' their Breaſts
Theſe Arts of Love diffuſes? — What? but GOD!
Inſpiring GOD! who boundleſs Spirit all,
And unremitting Energy, pervades,
Subſiſts, adjuſts, and agitates the Whole.
He ceaſeleſs works alone, and yet alone
Seems not to work, ſo exquiſitely fram'd
Is this Complex, amazing Scene of Things.

Spring, ver. 796.

And thus the Perpetuity, and Unchangeableneſs of the Heavenly Bodies---

WITH what a perfect World-revolving Power
Were firſt th' unweildy Planets launch'd along
Th'illimitable Void! Thus to remain,
Amid the Flux of many thouſand Years,
That oft has ſwept the buſy Race of Men,
And all their labour'd Monuments away,
Unreſting, changeleſs, matchleſs, in their Courſe;
To Night and Day, with the delightful Round
Of Seaſons, *faithful; not excentric once?*
So pois'd, and perfect is the vaſt Machine.

Summer, ver. 32.

His next is on the Virtues of Herbs---

THEN ſpring the living Herbs, profuſely wild
O'er all the deep-green Earth, beyond the Power
Of BOTANIST to number up their Tribes, &c.---
But who their Virtues can declare? who pierce
With Viſion pure into theſe ſecret Stores
Of Life, and Health, and Joy? The Food of Man
While yet he liv'd in Innocence, and told
A Length of golden Years, unfleſh'd in Blood,

A Stranger

A Stranger to the ſavage Arts of Life,
Death, Rapine, Carnage, Surfeit, and Diſeaſe,
The Lord, and not the Tyrant of the World.

Spring, ver. 247.

Another in *Laudem Diluculi* ---

FALSELY luxurious, will not Man awake,
And, ſtarting from the Bed of Sloth, enjoy
The cool, the fragrant, and the ſilent Hour,
To Meditation due and ſacred Song?
And is there ought in Sleep can charm the Wiſe?
To lie in dead Oblivion, loſing half
The fleeting Moments of too ſhort a Life?
Total Extinction of th' enlighten'd Soul!
Or elſe to feaveriſh Vanity alive,
Wilder'd, and toſſing thro' diſtemper'd Dreams?
Who would in ſuch a gloomy State remain,
Longer than Nature craves; when every Muſe,
And every blooming Pleaſure wait without,
To bleſs the wildly-devious Morning Walk?

Summer, ver. 66.

His next to preſumptuous Infidels ---

AND lives the Man, whoſe Univerſal Eye
Has ſwept at once th' unbounded Scheme of Things;
Mark'd their Dependance ſo, and firm Accord,
As with unfaultering Accent to conclude
That This *availeth nought? Has any ſeen*
The mighty Chain of Beings?— Summer, ver. 296.

The laſt a ſerious Contemplation in a gloomy Winter's Night ---

AS yet 'tis Midnight waſte. The weary Clouds,
Slow-meeting, mingle into ſolid Gloom. &c.——

And

And now ye lying Vanities of Life!
Ye ever-tempting, ever-cheating Train!
Where are ye now? and what is your Amount?
Vexation, Diſappointment, and Remorſe.
Sad, ſickening Thought! and yet deluded Man,
A Scene of crude disjointed Viſions paſt,
And broken Slumbers, riſes ſtill reſolv'd,
With new-fluſh'd Hopes to run the giddy Round.
Winter, ver. 191.

IN SECTION XIX. which, thro' the Injury [v] of Time, is, as many of the reſt are, imperfect, *LONGINUS* ſhews, That as ASYNDETONS raiſe, ſo in SECTION XXI. that POLYSYNDETONS or *Copulatives* enervate Stile. *See both theſe Figures in Book* I.

The two *Aſyndetons* following are Mr. *THOMSON*'s.

The firſt, the Pleaſure of Faithful Preceptors ----

WHEN infant Reaſon grows apace—it calls
For the kind Hand of an aſſiduous Care:
Delightful Taſk! To rear the tender Thought,
To teach the young Idea how to ſhoot,
To pour the freſh Inſtruction o'er the Mind,
To breathe th' inſpiring Spirit, to implant
The generous Purpoſe in the glowing Breaſt.
Spring, ver. 1067.

ANNOTATIONS.

OBS. XXI. [v] HERE's the fourth great Gap in the MSS. where two whole Leaves are ſuppos'd to be wanting.

The

The other a *Midſummer* Rapture ----

WELCOME, ye Shades! ye bowery Thickets, hail!
Ye lofty Pines! ye venerable Oaks!
Ye Aſhes wild, reſounding o'er the Steep!
Delicious is your ſhelter to the Soul,
As to the hunted Hart the ſallying Spring!

Summer, ver. 392.

IN SECTION XX. he ſhews that a *Complication of Figures* makes a lively Impreſſion on the Mind, and gives an Inſtance from *Demoſthenes* of a beautiful Congeries of ANAPHORA, DIATYPOSIS, and ASYNDETON. *All which ſee in Book* I.

Clauſes ANAPHORA *begins alike.*
DIATYPOSIS *paints Things to the Life.*
ASYNDETON *drops* AND *thro' Haſte or Paſſion.*

My Inſtance of the Complication of all theſe three Figures from Mr. *THOMSON* is an Addreſs to the Ladies to diſſuade 'em from Hunting ----

BUT if the rougher Sex by this fierce Sport
Are hurry'd wild, let not ſuch horrid Joy
E'er ſtain the Boſom of the Britiſh Fair.
Far be the Spirit of the Chace from them!
Uncomely Courage, unbeſeeming Skill,
To ſpring the Fence, to rein the prancing Steed,
The Cap, the Whip, the Maſculine Attire,
In which they roughen to the Senſe, and all
The winning Softneſs of their Sex is loſt.
Made up of Bluſhes, Tenderneſs and Fears,
In them 'tis graceful to diſſolve at Woe;
And from the ſmalleſt Violence to ſhrink.—

Know

Know they to ſeize the captivated Soul
In Rapture warbled from the radiant Lip;
To ſwim along, and ſwell the mazy Dance;
To train the Foliage o'er the Snowy Lawn;
To play the Pencil, turn th' inſtructive Page;
To give new Flavour to the fruitful Year;
To give Society it's higheſt Taſte;
To make well-order'd Home Man's beſt Delight;
To ſweeten all the Toils of Human-Life;
This be the Female *Dignity and Praiſe.*

Autumn, ver. 564.

I am, SIR,

Your's, &c.

LETTER VIII.

SIR, *Holt, July* 17.

IN SECTION XXII. our excellent Critic treats of HYPERBATON *(which ſee in Book* I.) a Figure which is thus prais'd and deſcrib'd by *HORACE*---

Ordinis hæc Virtus erit, & Venus (aut ego fallor)
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat & præſens in tempus omittat.

Art. Poet. ver. 42.

VIRGIL and *MILTON*, not only in their Diction but in their Plans of their ſeveral Poems, have obſerved it; the firſt beginning his *Æneid*

with the Shipwreck of *Æneas*, and making his Hero by Way of Epiſode tell *Dido* all that happen'd before. This *Milton* imitates, *&c.*

IN SECTION XXIII. *Longinus* mentions POLYPTOTONS, ATHROISMUS'S, ANTIMETABOLES, and CLIMAXES, as graceful Ornaments to Stile: He ſpeaks alſo of ENALLAXIS: All which be pleas'd to look for in our Index of Figures, *Book* I. *&c.*

A POLYPTOTON different Caſes joins:—
From Day to Day he pours down Wines on Wines.

ATHROISMUS various Things collects in One:--
He's Chymiſt, Fidler, Stateſman, and Buffoon.

ANTIMETABOLE exchanges Words:—
They're Slaves in Lordſhip, and in Slavery Lords.

A CLIMAX amplifies by ſtrict Gradation:—
Sloth brings on Vice, and Vice begets Vexation.

An ENALLAXIS changes, when it pleaſes, *Tenſes*, or *Perſons*, *Genders*, *Numbers*, *Caſes*.

IN SECTION XXIV. he tells us, that Collective *Singulars* are frequently ſublime; as in this of *HERODOTUS*; *The whole Theatre burſt into Tears at the Recital of* PHRYNICUS's *Tragedy call'd* The Siege of

ANNOTATIONS.

OBS. XXII. * WHEN *PHRYNICUS* the Poet brought this Tragedy of the Siege of *Miletus* on the Stage, the *Athenians* fined him 1000 Drachmæ for reminding them of their Misfortunes, and by a public Edict forbad the Play to be ever acted.

Miletus.

Miletus. And this of *THOMSON's* on the chearful Effects of the Spring ---

——— *MAN ſuperior walks*
Amid the glad Creation, muſing Praiſe,
And looking lively Gratitude.— Spring, ver. 195.

Plurals likewiſe are ſometimes as ſublime; as this of the Poet ---

Ἐξῆλθον Ἕκτορές τε καὶ Σαρπηδόνες.
There went forth Hectors, *and* Sarpedons *alſo.*

And this of *PLATO* to the *Athenians*, *For there are no* Pelops's *nor* Cadmus's, *nor* Danaus's *dwell among us.* &c.

IN SECTION XXV. he ſays, 'tis ſometime ſublime to relate diſtant Actions as tho' they were preſent. Thus ſays *XENOPHON*, *'Twas then, a Soldier falling under* Cyrus's *Horſe, and being ſtamp'd upon, runs his Sword into the Horſe's Belly, at which the Horſe ſtarting throws* Cyrus, *who falls quite to the Ground.* And thus Mr. *THOMSON* emphatically deſcribes a Storm at Sea ---

———*PRONE, on the paſſive Main,*
Deſcends th' Ethereal Force, and with ſtrong Guſt
Turns from the Bottom the diſcolour'd Deep.
Thro' the loud Night, that bids the Waves ariſe,
Laſh'd into Foam, the fierce, conflicting Brine
Seems, as it ſparkles, all around to burn.
Mean time whole Oceans, heaving to the Clouds,
And in broad Billows rolling gather'd Seas,
Surge over Surge, burſt in a general Roar,
And anchor'd Navies from their Stations drive

Wild as the Winds athwart the howling Waſte
Of mighty Waters. Now the hilly Wave
Straining they ſcale, and now impetuous ſhoot
Into the ſecret Chambers of the Deep,
The full-blown Baltick *thundering o'er their Head.*
Emerging thence again, before the Breath
Of all-exerted Heav'n they wing their Courſe,
And dart on diſtant Coaſts; if ſome ſharp Rock,
Or Sand inſidious break not their Career,
And in looſe Fragments fling them floating round.
Winter, ver. 134.

And thus he paints out a well-dreſs'd *Flower-Garden* --- Where

FAIR-HANDED SPRING unboſoms every Grace;
Throws out the Snow-Drop and the Crocus firſt,
The Daiſy, Primroſe, Violet darkly blue,
Soft bending Cowſlips, and of nameleſs Dyes
Anemonies, Auriculas, a Tribe
Peculiar powder'd with a ſhining Sand,
Rennunculas, and Iris many-hued.
Then comes the Tulip-Race, where Beauty plays
Her gayeſt Freaks; from Family diffus'd
To Family, as flies the Father-Duſt,
The varied Colours run; and while they BREAK
On the charm'd FLORIST's Eye, he wondering ſtands,
And new flaſh'd Glories all ecſtatic marks.
Nor Hyacinths are wanting, nor Jonquils
Of potent Fragrance, nor Narciſſus white,
Nor deep Carnations, nor enamel'd Pinks,
And ſhower'd from every Buſh the Damaſk Roſe.
Infinite Numbers, Delicacies, Smells,

With Hues on Hues Expreſſion cannot paint,
The Breath of NATURE, and her endleſs Bloom.
Spring, p. 27.

IN SECTIONS XXVI. and XXVII. he tells us that the *Change of Perſons* is alſo emphatical; as, when an Author uſes the ſecond Perſon for the third; or, inſtead of ſpeaking himſelf, makes the Perſon he's treating of ſpeak. Examples of the firſt he cites from *HOMER*, *ARATUS*, and *HERODOTUS*. *See the Figure* ENALLAXIS *in Index Book* I. Examples of the latter he quotes from *HOMER*, [x] *HECATÆUS*, and *DEMOSTHENES*. *See the Figure* METABASIS *or Tranſition in Book* I.

IN SECTIONS XXVIII. and XXIX. ſays he, PERIPHRASIS or *Circumlocution*, judiciouſly managed, elevates Stile; but if us'd immoderately, it renders it ſtupid and childiſh. *For Examples ſee the Figure* PERIPHRASIS *in Book* I. *&c.*

AND in SECTION XXX. he comes to his *fourth Fountain of Sublimity*, viz.

SPLENDID EXPRESSION, or a *judicious Choice of Words.*

And this he ſhews to be --- A certain Art and Felicity wich eminent Writers have in finding out rich and ingenious Expreſſions to ſig-

ANNOTATIONS.

OBS. XXIII. [x] *HECATÆUS* was a *Mileſian*, whom *Suidas* thought to be the firſt Hiſtorian that ever wrote in Proſe. *Langb.*

nify

nify their Thoughts; and (SECTION XXXI. and SECTION XLIII.) carefully avoiding low and degenerate Expreſſions, when prophan'd by the Populace, and applied to mean Things. Not, ſays he, that we ſhould always fondly affect pompous Language; for to clothe low [y] mean Things with magnificent Words, is like putting a gigantic Stage-player's Maſk on the Head of an Infant.

Expreſſion is the Dreſs of Thought, and ſtill
Appears more decent, as more ſuitable:
A low Conceit in pompous Words expreſs'd,
Is like a Clown in regal Purple dreſs'd.
For different Stiles with different Subjects ſort,
As ſeveral Garbs with Country, Town, and Court.
Mr. POPE on Critic.

Agreeable to which, our Critic here blames *CÆCILIUS* for cenſuring a Paſſage of the Hiſtorian *THEOPOMPUS*,---Δεινος ὢν ὁ Φίλιππος ἀναγκοφαγῆσαι πράγματα, Philip *being compell'd by Neceſſity to ſwallow down Injuries*---Where, ſays he, the ſimple and common Expreſſion *ſwallow down* is much more

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OBS. XXIV. [y] *Quintilian* makes uſe of almoſt the ſame Similitude with *Longinus*— *In parvis quidem Litibus has Tragœdias movere tale eſt, quale ſi Perſonam* Herculis *& Cothurnos aptare Infantibus velis*, Inſt. 6. 1 —— 'Tis thought here that four whole Leaves are wanting.—— *THEOPOMPUS* was an Orator of *Chio*, and Scholar to *Iſocrates*, who ſaid of him, *Se Calcaribus in* Ephoro, *contrà autem in* Theopompo *Frænis uti ſolere.*

ſigni-

ſignificative than any figurative one could have been. And ſo is this of *ANACREON*---

Οὐκέτι Θρηϊκίης ἐπιτρέφομαι,
I care no more for Thracia.

In SECTION XXXII. in Oppoſition to vulgar or common Expreſſions, he treats of the Multitude of TROPES [Μεταφορῶν, *he calls 'em*] which are Tranſlations or Turnings of Words from their cuſtomary Signification, and applying them to other Things than what they properly mean, on account of ſome Reſemblance or Reference theſe Things have with each other: So that we may reckon there are as many ſorts of *Tropes* as there are different References; tho' it has pleaſed *Rhetoricians* to eſtabliſh but few. The proper uſe of all which contributes very much towards *Sublimity*. The moſt conſiderable of 'em are a METAPHOR, METONYMY, SYNECDOCHE, IRONY, HYPERBOLE, ALLEGORY, and CATACHRESIS.---*Which ſee in Book* I.

Of Tropes *perplext, harſh, frequent, ſwoln, fetch'd-far, Ill-repreſenting, forc'd, low, lewd*, beware.

LONGINUS obſerves that to ſoften too bold or harſh *Tropes*, *ARISTOTLE* and *THEOPHRASTUS* well adviſe an Author to uſe, *Ut ita loquor, quaſi, ſi hoc modo loqui liceat, ſi oportet audacius dicere*, &c.

IN SECTIONS XXXIII, XXXIV, XXXV, and XXXVI. he handles this Queſtion---*Which Stile is moſt excellent, that which wants Sublimity and has no other Fault, or, that which*

which has Sublimity and is in lower Things ſometime faulty?--- And gives [z] the Palm to the latter; preferring *HOMER* to [a] *APOLLONIUS RHODIUS* or *THEOCRITUS*, *ARCHILOCHUS* to *ERATOSTHENES*, *PINDAR* to *BACCHYLIDES*, *SOPHOCLES* to *ION CHIUS*, *DEMOSTHENES* to *HYPERIDES*, *PLATO* to *LYSIAS*, &c.-- Affirming

ANNOTATIONS.

OBS. XXV. [z] MR. *Pearce* quotes two Paſſages agreeable to this Determination of *Longinus*, the firſt from *Pliny* the younger, who ſays—— *Dixi de quodam Oratore noſtri Seculi, recto quidem & ſano, ſed parum grandi & ornato, ùt opinor, aptè:* Nihil peccat, niſi quod non peccat: *Debet enim Orator erigi, attolli, interdum etiam effervеſcere, efferri, ac ſæpe accedere ad præceps*, &c. The ſecond from *Quintilian*— *Neq; id ſtatim legenti perſuaſum ſit omnia, quæ magni Auctores dixerint, utiq; eſſe perfecta: nam & labuntur aliquando, & Oneri cedunt, & indulgent Ingeniorum ſuorum Voluptati; nec ſemper intendunt Animum, & nonnunquam fatigantur: cum* Ciceroni *dormitare interdum* Demoſthenes, Horatio *verò etiam* Homerus *ipſe videatur.* *Horace*'s Rule ought therefore always to be obſerv'd——

Ubi plura nitent in Carmine, non ego paucis
Offendar Maculis, quas aut Incuria fudit,
Aut humana parùm cavit Natura.——

OBS. XXVI. [a] *APOLLONIUS* the *Rhodian* was Scholar to *Callimachus*, *An. ante Chriſt.* 255. and wrote the *Argonautica*, of whom *Quintilian* ſays, *Non contemnendum edidit Opus æquali quâdam Mediocritate.* *THEOCRITUS* is well known. *ERATOSTHENES* the *Cyrenean* was Predeceſſor to *Apollonius* as Keeper of the *Ptolemaican* Library in *Alexandria*; he wrote a Poem call'd *Erigone.* *BACCHYLIDES* was a *Greek* Lyric Poet, whoſe Verſes were much admired by the Emperor *Julian*, and preferr'd to *Pindar*'s by *Hiero* King of *Syracuſe.* *PINDAR*, born 518 Years before *Chriſt*, is well known, of whom *Quintilian*, Inſt. 10. 1. ſays, *Novem Lyricorum longè* Pindarus *princeps, Spiritûs Magnificentiâ, Sententiis, Figuris, beatiſſimâ Rerum Verborumq; Copiâ, & velut quodam Eloquentiæ Flumine: propter quæ* Horatius *eum meritò credidit Nemini imitabilem.* *ION CHIUS* was a Dithyrambic Poet, who beſides Odes is ſaid to have wrote 40 Plays. *HYPERIDES* was an *Athenian* Orator contemporary with *Demoſthenes*,

Affirming it to be as great a Fault in thoſe vanquiſh'd Gentlemen never to have err'd, as it would have been in the others, who ſometimes faulter, never to have ſoar'd beyond the common Pitch. Great Souls frequently ſoar too lofty to be intent upon Trifles. If therefore theſe ſometimes err, while t'other always are correct, this may be ſaid of 'em --- *Illis erit aliqua Laus magnis excidiſſe Auſubus, quum Hi vitaviſſe potius Reprehenſionem quàm meruiſſe Laudem videantur*. However, ſays *LONGINUS*, reſpecting ſuch, who in their Stile are truly *Sublime*, and their Subject withal Beneficial, tho' they may fail of abſolute Perfection, yet are they really in this Reſpect ſomething more than mortal. In other Things they may ſhew themſelves *Rational Creatures*, but

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moſthenes, whom *Quintilian* thus ſpeaks of, Inſt. 10. 1. *Dulcis imprimis & acutus* Hyperides; *ſed minoribus Cauſis, ut non dixerim utilior, magis par. LYSIAS* was a famous *Athenian* Orator, of whom *Cicero* ſays, *Tum fuit* Lyſias, *ipſe quidem in Cauſis forenſibus non verſatus, ſed egregiè ſubtilis Scriptor atq; elegans; quem jam propè audeas Oratorem perfectum dicere*; Lib. de Cl. Or. *Quintilian* adds — *Puro tamen Fonti, quàm magno Flumini propior*; Inſt. 10. 1.— *Cæcilius* had preferr'd *Lyſias* to *Plato*, as being an Author without Faults, whereas he found ſeveral in *Plato*, among which, ſays *Longinus*, theſe harſh Tropes or ſwelling Allegories, *How eaſy*, ſays *Plato*, Lib. 6. de Leg. *is it to be perceiv'd, that a City ought to be mix'd and temperated like a Bowl? Into which firſt pour the raging God Wine, and he keeps all in a Heat and Fervour; but when that's chaſtiz'd by another God, who is ſober and joins with him, it becomes good and moderate Liquor* —— Now, ſay they, to call Water a *ſober God*, and the Mixture *Chaſtiſement*, ſhews the Author to be not very ſober when he expreſs'd it. However, you ſee for what Reaſon *Longinus* gives the Palm to *Plato*.

in this almoſt *Gods*. To be free from Error is indeed to be blameleſs, but to be *Sublime* is to be admirable. What can I add more? Why this: That one ſingle *Sublime* Expreſſion in any one of their Works will more than recompenſe for all their Failings. Yea, ſuppoſe any one could collect into one Heap all the Faults that are to be met with in *HOMER*, in *DEMOSTHENES*, in *PLATO*, and other *ſublime* Writers, that whole Collection would not amount to one Thouſandth Part in proportion to the Excellencies of theſe deſerving Heroes. Hence all Ages and Generations of Men hitherto, not to be baffled by the vain Efforts of the Invidious, have always given them, and ſuch as them, their due Honours, and will for ever ---

Ἐς τ' ἂν ὕδωρ τε ῥέῃ, καὶ δένδρεα μακρὰ τεθηλῃ.

As long as mighty Waters gliding flow,
As long as lofty Trees look green and grow.

IN SECTION XXXVII. from this his Digreſſion, *LONGINUS* returns to his *Tropes*, and juſt mentions Παραβολαὶ ϗ εἰκόνες, *Compariſons* and *Similies*; as a-kin to 'em. *See the Figure* PARABOLE *in Book* I. But devouring Time having [b] conſumed all his Examples, I preſume he'd be pleaſed did he know how ſublimely Mr. *THOMSON* will ſupply him.

ANNOTATIONS.

OBS. XXVII. [b] THERE's a Loſs here of two whole Leaves in the Manuſcripts.

The firſt to the Sun ---

WHO would the Bleſſings, firſt and laſt, recount,
That in a full Effuſion from Thee *flow,*
As ſoon might number, at the Height of Noon,
The Rays that radiate from thy cloudleſs Sphere,
A univerſal Glory darting round. Summer, ver. 96.

The next, the Effect of the Sun's ſcorching Heat on Flowers ---

WHO can unpitying ſee the flowery Race,
Shed by the Morn, their new-fluſh'd Bloom reſign,
Before th' unbating Beam? So fade the Fair,
When Fevers revel thro' their azure Veins.
Summer, ver. 211.

Another to Atheiſtical Cavillers ---

LET no preſuming impious Railer tax
Creative Wiſdom, as if ought was form'd
In vain, or not for admirable Ends.
Shall little haughty Ignorance pronounce
His Works unwiſe; of which the ſmalleſt Part
Exceeds the narrow Viſion of his Mind?
Thus on the Concave of a ſounding Dome,
On ſwelling Columns heav'd, the Pride of Art!
Wanders a Critic-Fly; his feeble Ray
Extends an Inch around, yet blindly bold
He dares diſlike the Structure of the whole.
Summer, ver. 285.

The next on Human Inſects ---

THICK, in yon Stream of Light, a thouſand Ways,
Upwards and downwards, thwarting, and convolv'd,

The quivering Kingdoms ſport; with tempeſt-wing,
Till Winter *ſweeps them from the Face of Day.*
Even ſo luxurious Men, unheeding, paſs
An idle Summer-Life in Fortunes-Shine, &c.
From Toy to Trifle, Vanity to Vice;
Till blown away by Death, *Oblivion comes*
Behind, and ſtrikes them from the Book of Life.

Summer, ver. 311.

The laſt on a *Midſummer* Retreat ---

THRICE happy he! that on the ſunleſs Side
Of a romantic Mountain, foreſt-crown'd,
Beneath the whole collected Shade reclines:
Or in the gelid Caverns, woodbine-wrought,
And freſh bedew'd with ever-ſpouting Streams,
Sits coolly calm; while all the World without,
Unſatisfy'd, and ſick, toſſes at Noon.
Emblem inſtructive of the virtuous Man,
Who keeps his temper'd Mind ſerene, and pure,
And all his Paſſions aptly harmoniz'd
Amid a jarring World, with Vice inflam'd.

Summer, ver. 381.

I am, SIR,

Your's, &c.

LETTER IX.

SIR, *Holt, Auguſt* 30.

LONGINUS, after having touch'd upon *Hyperboles* in SECTION XXXVIII. the Uſe of which he tells us ought always to be mo-

deſt

deſt and conceal'd as much as poſſible; becauſe, ſays he, if they appear deſign'd or are ſtrain'd too high, they generally loſe their Force, like that of *ISOCRATES* in Praiſe of Eloquence, who, ſays our Critic, in an Exordium to [c] the *Panegyric* wherein he prefers the *Athenians* to the *Lacedemonians*, has acted quite childiſhly out of too fond an Affectation of always ſpeaking pompouſly --- He begins thus -- *Since Eloquence has ſo powerful an Influence, that an Orator can make grand Things appear mean, and mean Things grand; can give old Things a new Dreſs, and make Things appear obſolete which are really new* -- Where one might reaſonably object, " What then, *Iſocrates*, are you " now *thus* about to turn Affairs reſpecting the " *Athenians* and *Lacedemonians?* You need " ſay no more; 'tis a ſufficient Argument for " none of us to believe a Word you ſay." *See* HYBERBOLE *in Book* I. *&c.* From hence ---

ANNOTATIONS.

OBS. XXVIII. [c] THE Oration here mention'd is one of the Chief of *Iſocrates*'s, and the ſame as ſome think that he was *ten* or *fifteen* Years in Compoſing, which *Longinus* ſneers at in Section IV. —— However, to give *ISOCRATES* his due Honour, this one Hyperbolical Fault is ſufficiently recompenſed by his innumerable Excellencies. *Longinus* himſelf reckons him among his principal Orators. And *Cicero* ſays of him, Iſocrates *præter cæteros ejuſdem Generis laudatur ſemper à nobis*; Lib. de Or. And again, *Suavitatem* Iſocrates, *Subtilitatem* Lyſias, *Acumen* Hyperides, *Sonitum* Æſchines, *Vim* Demoſthenes *habuit*; Lib. 3. de Orat.—*Quintilian*, Inſt. 2. 9. calls him, *Clariſſimus ille Præceptor* Iſocrates, *quem non magis Libri benè dixiſſe, quàm Diſcipuli benè docuiſſe teſtantur.* Again, in Lib. 12. ſays he, — Iſocratis *Scholæ Principes Oratorum dedit.* &c. *Iſocrates* was born 434 Years before *Chriſt.*

OUR

OUR Critic proceeds in SECTIONS XXXIX, XL, XLI, XLII, and XLIII. to his *fifth* and laſt *Fountain of Sublimity*, which is — *A Lofty and* MAGNIFICENT COMPOSITION.

By which he means, *A certain Happineſs in diſpoſing of our Expreſſions into juſt Periods*, or, *An Harmonious Diſtribution of Words agreeable to the Senſe and Meaning of Sentences*. For doubtleſs when Sounds agree with the Things that are expreſs'd by them, the Diſcourſe muſt become more ſignificative and lively. There is a kind of Sympathy betwixt the Soul, and the Numbers of *Proſe* as well as *Poetry*, which Numbers are therefore Inſtruments very proper to provoke and agitate the Paſſions. The Ideas of Things have a ſecret Alliance and Connection among themſelves, and do excite one another: Thus the Sound of a Trumpet puts us in mind, and provokes us to Combat: when we hear the Noiſe of the Sea we imagine it preſently, tho' perhaps it is out of Sight. Without doubt then certain Sounds, certain Numbers, and certain Cadences do contribute to raiſe the Images of Things with which they have Alliance and Connection; and ought particularly to be regarded by him that would write *Sublimely*. Our *Critic* has given Inſtances from *EURIPIDES*, and mentions [d] *PHILISTUS*,

ANNOTATIONS.

OBS. XXIX. [d] *PHILISTUS* was a *Syracuſian*, who wrote the Hiſtory of *Dionyſius* of *Sicily*. *ARISTOPHANES* the celebrated *Athenian* Comedian (born 420 Years before *Chriſt*, and his Writings are well known.

ARISTO-

ARISTOPHANES, *DEMOSTHENES*, and others; and I could as eaſily ſhew how very happy *HOMER*, *VIRGIL*, and *MILTON* have been in this particular, had I not been already too tedious.--However, as I have Mr. *THOMSON* now before me, out of his large Store I ſhall quote a few more Paſſages, in this Senſe, either very happily, or very loftily *put together*.

The firſt is a Storm of *Thunder* and *Lightning*.

'TIS dumb Amaze, and liſtening Terror all;
When to the quicker Eye the livid Glance
Appears far South, emiſſive thro' the Cloud;
And, by the powerful Breath of God *inflate,*
The Thunder raiſes his tremendous Voice;
At firſt low-muttering; but at each approach,
The Lightnings flaſh a larger Curve, and more
The Noiſe aſtounds: till over head a Sheet
Of various Flame diſcloſes wide, then ſhuts
And opens wider, ſhuts and opens ſtill
Expanſive, wrapping Æther in a Blaze.
Follows the looſen'd, aggravated Roar,
Enlarging, deepening, mingling Peal on Peal
Cruſh'd horrible, convulſing Heav'n and Earth.

Summer, ver. 848.

2. Deſcription of the Rainbow.

MEAN time refracted from yon Eaſtern Cloud,
Beſtriding Earth, the grand ætherial Bow
Shoots up immenſe! and every Hue unfolds,

In

In fair Proportion running from the red,
To where the Violet fades into the Sky.

Spring, ver. 228.

3. The Deluge.

INTO the Gulph, and o'er the higheſt Hills
Wide daſh'd the Waves, in Undulation vaſt:
Till from the Centre to the ſtreaming Clouds,
A ſhoreleſs Ocean tumbled round the Globe.

Spring, ver. 359.

4. The Symphony of the Spring.

——————— *UP-SPRINGS the Lark,*
Shrill voic'd, and loud, the Meſſenger of Morn;
E'er yet the Shadows fly, He mounted ſings
Amid the dawning Clouds, and from their Haunts
Calls up the tuneful Nations. Every Copſe
Thick wove, and Tree irregular, and Buſh,
Are prodigal of Harmony. The Thruſh
And Wood-Lark, o'er the kind-contending Throng
Superior heard, run thro' the ſweeteſt Lengths;
The Blackbird whiſtles from the thorny Brake;
The mellow Bull-Finch anſwers from the Grove:
Nor are the Linnets, o'er the flowering Furze
Pour'd out profuſely, ſilent. Join'd to theſe
Thouſands beſide. The Jay, the Rook, the Daw,
And each harſh Pipe, diſcordant heard alone,
Here aid the Concert: While the Stock-Dove breathes
A melancholy Murmur thro' the whole.

Spring, ver. 543.

5. In-

5. Inſtinct and Cunning of Birds to ſave their Neſts.

——————— *STEALTHY aſide*
Into the Centre of a nei hbouring Buſh
They drop, and whirring thence alarm'd, deceive
The rambling School-Boy. ——— Spring, ver. 640.

6. Fight of two Bulls.

THE Rivals met, the bellowing War begins;
Their Eyes flaſh Fury; to the hollowed Earth,
Whence the Sand flies, they mutter bloody Deeds,
And groaning vaſt th' impetuous Battle mix:
While the fair Heifer, redolent, in view
Stands kindling up their Rage. ——Spring, ver. 746.

7. Prodigious Storm of Rain.

——————— *A BURST of Rain,*
Swept from the black Horizon, broad deſcends
In one continuous Flood. Still over head
The glomerating Tempeſt grows, and ſtill
The Deluge deepens; till the Fields around
Lie ſunk, and flatted, in the ſordid Wave.
Sudden the Ditches ſwell; the Meadows ſwim.
Red, from the Hills, innumerable Streams
Tumultuous roar; and high above it's Banks
The River lift; before whoſe weighty Ruſh,
Herds, Flocks, and Harveſts, Cottages, and Swains,
Roll mingled down.——————— Autumn, ver. 332.

8. Shooting flying.

NOR on the Surges of the boundleſs Air,
Tho' borne triumphant, are they ſafe; the Gun,

Glanc'd juſt, and ſudden, from the Fowler's Eye,
O'ertakes their ſounding Pinions; and again,
Immediate, brings them from the towering Wing,
Dead to the Ground. ——— Autumn, ver. 374.

9. Whiſk, Back-Gammon, and Drinking, after Hunting.

PERHAPS awhile, amuſive, thoughtful Whiſk
Walks gently round, beneath a Cloud of Smoak,
Wreath'd, fragrant, from the Pipe; or the quick Dice,
In Thunder leaping from the Box, awake
The ſounding Gammon. — *Till ſet, ardent, in*
For ſerious Drinking.— *Then promiſcuous Talk,*
Vociferate at once by twenty Tongues,
Reels faſt from Theme to Theme; from Horſes, Hounds,
To Church, or Miſtreſs, Politicks, or Ghoſt,
In endleſs Mazes, intricate, perplext. &c.
While, from their Slumbers ſhook, the kennel'd Hounds
Mix in the Muſic of the Day again.

Autumn, ver. 525.

10. Fruit in Autumn.

——— *THE ſunny Wall*
Preſents the downy Peach; the purple Plumb,
With a fine blueiſh Miſt of Animals
Clouded; the ruddy Nectarine; and dark,
Beneath his ample Leaf, the luſcious Fig.
The Vine too here her curling Tendrels ſhoots;
Hangs out her Cluſters, ſwelling to the South;
And ſcarcely wiſhes for a warmer Sky.

Autumn, ver. 669.

11. De-

11. Deſcription of *Holland*.

WHERE the Rhine *loſes her majeſtic Force*
In Belgian *Plains, won from the raging Deep*
By Diligence amazing, and the ſtrong
Unconquerable Hand of Liberty. Autumn, ver. 793.

12. At the Approach of Winter.

——————— *THEN is the Time,*
For thoſe whom Wiſdom, and whom Nature charm,
To ſteal themſelves from the degenerate Crowd,
And ſoar above this little Scene of Things.
Autumn, ver. 908.

13. Taking up Bee-Hives.

AH! ſee where robb'd, and murder'd, in that Pit,
Lies the ſtill heaving Hive; at Evening ſnatch'd,
Beneath the Cloud of guilt-concealing Night,
And whelm'd o'er Sulphur: while undreaming Ill,
The happy People, in their waxen Cells,
Sat tending public Cares! ----- Autumn, ver. 1072.

14. True Philoſophers neither *Stoics* nor *Cynics*.

THE Touch of Love, and Kindred too he feels,
The modeſt Eye, whoſe Beams on his alone
Exſtatic ſhine; the little, ſtrong Embrace
Of prattling Children, twin'd about his Neck,
And emulous to pleaſe him, calling forth
The fond Parental Soul. Nor Purpoſe gay,
Amuſement, Dance, or Song, he ſternly ſcorns;

For Happineſs, and true Philoſophy
Still are, and have been of the ſmiling Kind.

Autumn, ver. 1241.

15. Falling of Snow.

THRO' the huſh'd Air the whitening Shower deſcends,
At firſt thin-wavering; till at laſt the Flakes
Fall broad, and wide, and faſt, dimming the Day,
With a continual Flow. Sudden the Fields
Put on their Winter-Robe, of pureſt White.

Winter, ver. 215.

16. Winter Retreat.

WHERE ruddy Fire and beaming Tapers join,
To chaſe the cheerleſs Gloom. There let me ſit,
And hold high Converſe with the mighty dead;
Sages of ancient Time, as Gods rever'd,
As Gods beneficent, who bleſt Mankind
With Arts, and Arms, and humaniz'd a World.

Winter, ver. 419.

17. Skating on Ice.

THE Skater ſweeps, ſwift as the Winds, along,
In circling Poiſe; or elſe diſorder'd falls,
His Feet eluded, ſprawling to the Sky,
While the Laugh rages round. --- Winter, ver. 632.

18. The Theatre.

DREAD o'er the Scene the Ghoſt of Hamlet *ſtalks;*
Othello *rages; poor* Monimia *mourns;*
And Belvidera *pours her Soul in Love.*
Aſſenting Terror ſhakes; the ſilent Tear

Steals

Steals o'er the Cheek: Or elſe the Comic Muſe
Holds to the World the Picture of itſelf,
And raiſes ſly the fair impartial Laugh.
Winter, ver. 549.

19. Winter-Philoſophical-Aſſociates.

THUS in ſome deep Retirement would I paſs
The Winter-Glooms, with Friends of various Turn,
Or blithe, or ſolemn, as the Theme inſpir'd:
With them would ſearch, if this unbounded Frame
Of Nature roſe from unproductive Night,
Or ſprung Eternal from th' Eternal Cauſe,
It's Springs, it's Laws, it's Progreſs, and it's End. &c.
Thence would we plunge into the Moral World;
Which, tho' more ſeemingly perplex'd, moves on
In higheſt Order; fitted, and impell'd,
By Wiſdom's fineſt Hand, and iſſuing all
In univerſal Good. Hiſtoric Truth
Should next conduct us thro' the Deeps of Time:
Point us how Empire grew, revolv'd, and fell,
In ſcatter'd States. — Or, ſnatch'd away by Hope,
We'd thro' the Spaces of Futurity,
With earneſt Eye anticipate thoſe Scenes
Of Happineſs, and Wonder; where the Mind,
In endleſs Growth and infinite Aſcent,
Riſes from State to State, and World to World.
Winter, ver. 474.

20. Truſt in the Supreme Being.

SHOULD Fate command me to the fartheſt Verge
Of this capacious Earth; --- 'Tis Nought to me;
Since God *is ever preſent, ever felt,*
In the void Waſte, as in the City full;

Since He *ſuſtains, and animates the Whole;*
In all apparent, wiſe, and good in all;
From ſeeming Evil ſtill educes Good,
And better thence again, and better ſtill,
In infinite Progreſſion. --- But I loſe
Myſelf in Him, *in Light ineffable!*
Come then, expreſſive Silence, muſe his Praiſe.
Hymn on the Seaſons, ver. 107.

BUT 'tis Time to return to our *Critic*, who is come now to SECTION XLIV. and the laſt. In which, as a *Concluſion* to this Treatiſe, *LONGINUS* inquires — *Whence it came to paſs that in his Day there was ſuch a Scarcity of truly excellent and ſublime Writers?* — And concludes it owing to their not having the ſame Liberty and Encouragements to excell, as the *Ancients* had; and to the different Views of that Age, who ſtrove rather to vye with each other in Riches and Luxury than Learning and Virtue.

BUT how much more laudably partial is our *Sublime THOMPSON* towards ſome of his *Contemporaries* and Country-men! —

HAPPY BRITANNIA! *High is thy Renown*
In Sages *too, far as the ſacred Light*
Of Science ſpreads, and wakes the Muſe's Song.
Thine is a BACON *form'd of happy Mold,*
When Nature ſmil'd, deep, comprehenſive, clear,
Exact, and elegant; in one rich Soul,
PLATO, *the* STAGYRITE, *and* TULLY *join'd.*
What need I name thy BOYLE, *whoſe pious Search*

Still

Still ſought the great Creator in his Works,
By ſure Experience led? And why thy LOCKE,
Who made the whole internal World his own?
Let comprehenſive NEWTON *ſpeak thy Fame,*
In all Philoſophy. For ſolemn Song
Is not wild SHAKESPEAR *Nature's Boaſt and thine?*
And every greatly amiable Muſe
Of elder Ages in thy MILTON *met?*
His was the Treaſure of two thouſand Years
Seldom indulg'd to Man; a God-like Mind,
Unlimited, and various, as his Theme;
Aſtoniſhing as Chaos; *as the Bloom*
Of blowing Eden *fair; ſoft as the Talk*
Of our Grand Parents, *and as* Heaven *SUBLIME.*

Summer, ver. 604.

With This, SIR, I return you your *Treatiſe*, and am,

Your moſt humble Servant,

J. H.

QUESTIONS to be anſwer'd by the *Text of the Firſt Book*, being that Part which is to be committed to Memory.

Q. WHAT is *Rhetoric?*
What is it's *Principal End?*
What is it's chief *Office?*
What is the *Subject* it treats on?
How many *Parts* hath Rhetoric?

Q. WHAT is *Invention?*
On what are all *Arguments* grounded, and from whence are they to be ſought?
What are *Reaſons* to do?
What are *Morals* to do?
What are *Affections* to do?

Q. WHAT is *Diſpoſition?*
How many *Parts* are there in an *Oration*, and in what *Order* ſhould they ſtand, and how may they eaſily be *remember'd?*
How many, and what are the *Parts of a Theme*, and how may they eaſily be *remember'd?*

Q. In what doth *Elocution* conſiſt? and
What are it's Parts?
What doth *Compoſition* regard?
What doth *Elegance* conſiſt in?
What mean you by *Dignity* of Language?

Q. What is the *Difference* between *Tropes* and *Figures?*
What is a *Trope?*
How many, and what are the *Chief Tropes* in Language? What

What is a *Metaphor?* an *Allegory?* a *Metonymy? Synecdoche?* an *Irony?* an *Hyperbole?* a *Catachreſis?*

How many, and what are the *Faults of Tropes?*

Q. WHAT is a *Figure?*

How many, and what are the *Principal Figures* in Speech?

What is an *Ecphoneſis?* an *Aporia? Epanorthoſis? Apoſiopeſis? Apophaſis? Apoſtrophe? Anaſtrophe?* an *Eroteſis? Prolepſis?* a *Synchoreſis? Metabaſis? Periphraſis?* a *Climax? Aſyndeton?* an *Oxymoron? Enantioſis? Parabole? Hypotypoſis? Proſopopœia? Epiphonema?*

How many, and what are the *Faults of Figures?*

Q. WHAT are *Repetitions* or *Turns?*

How many, and what are the *Principal Repetitions?*

What is *Anaphora? Epiſtrophe? Symploce?* an *Epizeuxis? Anadiploſis? Epanalepſis? Epanados? Ploce?* a *Polyptoton? Antanaclaſis? Paranomaſia? Paregmenon? Homoioteleuton? Synonymia?*

What is to be obſerv'd in the *Uſe of Repetitions?*

Q. WHAT is *Pronunciation?*

What are *the Parts* of Pronunciation?

In the Delivery of an Oration, what is to be obſerv'd as to *Voice?*

What is to be obſerv'd as to *Action?*

Upon the Whole, *What muſt be done* to make ourſelves acceptable Orators?

AN

ALPHABETICAL INDEX

OF THE

TROPES, FIGURES, and TURNS, in both *Books*; directing to the Place where they're explain'd with Examples.

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